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Regd. at the G.P.O. as a Newspaper

KINEMATOGRAPH WEEKLY 2/6

PER ANNUM 75/- POST FREE HOME AND OVERSEAS

OUTSTRIP YOUR OPPOSITION!

with MGM's "THE OPPOSITE SEX" • March 4 release • June Allyson, Joan Collins (above), Dolores Gray, Ann Sheridan

with MGM's Ealing Film "THE MAN IN THE SKY" • February 18 release • Jack Hawkins, Elizabeth Sellars

with MGM's "SLANDER" • February 18 release • Van Johnson, Ann Blyth, Steve Cochran

with MGM's "THE POWER AND THE PRIZE" • January 28 release • Robert Taylor, Elisabeth Mueller, Burl Ives

with MGM's "HIGH SOCIETY" * • February 4 release • All-time records smashed in London and Dublin pre-releases

* One of MGM's 3 of the 5 top U.S. money-makers of 1956 (*"Variety"*). 1st: "Guys and Dolls." 5th: "I'll Cry Tomorrow"

Happiness, heartbreak and romance in

a gay scintillating story of....

Four Girls in Town

starring
GEORGE NADER
JULIE ADAMS

Co-starring
MARIANNE COOK
ELSA MARTINELLI
GIA SCALA

with
SYDNEY CHAPLIN
GRANT WILLIAMS
JOHN GAVIN

Written and Directed by
JACK SHER

Produced by
AARON ROSENBERG

A UNIVERSAL-INTERNATIONAL PICTURE

U-I KEY to Prosperity

1957 DAFF DRIVE
Dec. 30 to MAY 4

In CINEMASCOPE

Print by TECHNICOLOR

Universal International

DISTRIBUTION

BAMBOO
SALTED NUTS
The
World's Best !

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LARGEST NET SALE: OVER 6,000 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

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DEMAND
Orange Maid
"a drink on a stick"

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New Screen Ad. Company Formed

A NEW screen advertising company has come into existence. Cinema Screen Services, Ltd., was registered on January 4, with a nominal capital of £5,000. Its two directors are Sydney Shurman, who recently resigned his directorship of Rank Screen Services, and George Lodge, who is prominent in the trade in Northern Ireland.

The company's registered office is at 70, Old Compton Street, W1, but Mr. Lodge told the KINE. Northern Ireland correspondent that the offices would move in about two months' time to premises in Wardour Street.

He added that a studio staff had been engaged and production had already begun.

The company intends to have representatives in all the principal centres in Great Britain and Northern Ireland and is considering the possibility of starting a branch in Dublin.

Attendances and Takings Up in Third Quarter of 1956

INCREASED SEAT PRICES HELPED RAISE GROSS RECEIPTS BY 11 PER CENT.—FIRST RISE SINCE 1954

GROSS TAKINGS in the third quarter of 1956 were 11 per cent. more than in the corresponding quarter of 1955, and attendances during the period rose nearly 2 per cent. These increases were due to the increased seat prices introduced in June, and the bad summer weather.

Figures released by the Board of Trade show that cinema attendances during the third quarter of 1956 totalled 293 millions, nearly 2 per cent. above the corresponding quarter of 1955. The bad weather in the summer no doubt contributed to this increase, which reversed the downward trend of attendances for the first time since the similarly poor summer of 1954. The release of some outstanding films may also have proved an added attraction.

The number of admissions was 5 per cent. more than for the previous quarter, although there were 47 fewer cinemas (with over 23,000 seats) covered by the latest inquiry, mainly the result of the wide-spread closure of cinemas. The cinemas closed during the third quarter were mainly those with between 251 and 750 seats, spread over nearly all the regions, although the north-western region has been particularly affected.

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With the exception of the Midland region, where there was a fall of 1 per cent., all regions showed increases over the second quarter of 1956, ranging from the increase of 12 per cent. in the southern and south-western regions to 2 per cent. in the East and West Ridings and the north Midland region.

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The increase in seat prices was reflected in an increase in the average price of admission during the quarter of 1¼d. to 1s. 1¼d., and has accentuated the differences between the average price of admission in the various regions. In the London and south-eastern region it was 2s. 5d., while in Scotland it was only 1s. 7¼d. A similar variation was found in the various size groups where the average price of admission ranges from nearly 2s. 6d. in the largest cinemas seating over 2,000, to 1s. 7d. in the 251-500 group.

These statistics were compiled from returns received from 4,377 cinemas, all but three of those known to have been operating commercially in the exhibition of 35-mm. films, with a seating capacity of 4,054,000 (out of a total of 4,056,000).

See tables on page 6

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Drop Quota From Bill

TO Sir David Eccles, the new President of the Board of Trade, falls the task of piloting through Parliament the new Films Bill initiated by Mr. Peter Thorneycroft. In particular, it is to be hoped that he will speedily acquaint himself with trade opinion on the unexpected inclusion in the bill of the section dealing with quota.

There are valid reasons why Sir David should consider the possibility of dropping this section of the bill. Firstly, assurances were given to the trade associations that their views would be sought before the government considered the question of the renewal of the quota act. But the trade's views were never sought.

Secondly, while there is need for quick action on the future of the NFFC and the levy, there is not the same urgency on the question of quota, as the existing act does not expire until next year.

As the Films Bill now stands, it is proposed to extend the life of the quota act, unamended, for a period of ten years. This is unacceptable to three of the trade associations.

All sections of the trade recognise the need for the quota laws, but they are definitely not satisfied that the existing regulations meet the needs of today or the future.

The trade associations must be given the opportunity to advance recommendations.

There can be no justification for not allowing them to put forward their considered opinions before an irrevocable decision is made in Parliament.

LONG SHOTS

IMPROVED PROSPECTS • NEW PRODUCERS' ASSOCIATION • FILM ARCHIVE

THE film trade's prospects of tax relief and government help are somewhat improved by the government changes announced by the new Prime Minister. This is the considered opinion of my Parliamentary correspondent.

Mr. Macmillan displayed no special tenderness towards cinemas. But he has promoted to Chancellor the one minister who has been forced during the last five years to learn something about the film industry's problems. Mr. Thorneycroft, as President of the Board of Trade, became an expert compared with anyone else in the government who might have been given the job of preparing the next budget.

So he can neither make the excuse of ignorance nor plausibly delegate film affairs to his juniors.

THE inescapable conclusion is that, if anyone can cut entertainments tax in this difficult year, it will be the man who knows all the reasons why it should be cut—the new Chancellor, Mr. Thorneycroft.

His former job at the Board of Trade goes to a successful businessman who has since become a successful politician—the able and ambitious Sir David Eccles. Sir David is credited with having made a fortune by the age of 30. He is now 52 and has been an MP since 1943. He won his knighthood for organising the Coronation when Minister of Works. Latterly, he has been a reasonably successful Minister of Education.

If he makes a success of the Board of Trade he is obviously a potential future Chancellor.

SO the film trade should watch him carefully—especially his performance as the new sponsor of the current Films Bill—and see as much of him as possible.

Delegations will find him charming, soothing, sympathetic. He is less temperamental than Mr. Thorneycroft, but he will need just as much pinning down.

As an astute businessman himself, he may be easier to convince that the trade, on the basic facts and figures, is at present getting a raw deal from the Treasury.

THERE has been a good deal of talk about the formation of a new association for independent film producers. The establishment of such an organisation now becomes a fact.

It is not surprising that the initial membership includes producers who have withdrawn from the BFPA, for one reason or another, and those who find themselves ineligible for membership.

Sir Michael Balcon, who, with Reginald Baker, joins forces with Irving Allen and Cubby Broccoli, of Warwick, Launder and Gilliatt, the Boultings and Ivan Foxwell in the launching of the Federation of British Film Makers, reiterates his oft-expressed statement that Ealing has no quarrel with anyone, including BFPA.

However, I believe it is true to say that Ealing left the BFPA because Sir Michael and Reginald Baker were not satisfied with the progress of the review of the policies of the major producers' association.

THE general consensus of opinion of the members of the new association is that it is felt that the viewpoints of the independent producers cannot be adequately advanced by an association that includes production interests that are also linked with exhibition and distribution.

It is important, of course, that independent producers should have a medium for the expression of their views at a time when the government is dealing with legislation affecting the production side of the industry.

A recognised association is the only satisfactory way of making an approach to government departments and parliamentarians and the formation of the federation is, therefore, a logical and well-advised development.

The producers involved so far are individualists, experienced, and are frequently outspoken. We can be sure that the new federation will make its presence felt.

ONE more interesting point about the federation is that it marks the return of Lord Archibald to direct, active participation in industry affairs.

Lord Archibald had been previously associated with the industry over a long period through journalism, as a director of United Artists and Odeon and as a Rank Organisation production executive.

During the war, he was a controller at the Ministry of Information, and before that appointment was director of films for the British Information Service in the U.S.

THE new chairman of the British Film Institute, Sylvester Gates, whom I had the pleasure of meeting last week, earnestly desires the wholehearted support of the trade for two of the institute's most important activities — the National Film Archive and the new National Film Theatre which is expected to be completed in August.

It is hoped that the negotiations with the trade will be satisfactorily concluded so that a far larger number of films can be preserved for posterity.

In discussing the archive with Mr. Gates, James Quinn, the BFI director, and Ernest Lindgren, curator of the archive, one fact emerged that is not generally understood. Preservation of a film in the archive means that it will be available for the production of copies for subsequent commercial use by the owner of the rights.

This should commend the archive to those who do not normally donate copies to the BFI for preservation.

THE trade is, of course, being asked to support the fund for the equipping and furnishing of the new theatre. From the point of view of construction and design it is an interesting project and, undoubtedly, will be a showplace.

It will carry on the tradition of the old theatre of fostering a wider public interest in films and, with the fullest possible co-operation of the trade, can be utilised to the advantage of the industry in this and many other ways.

I think it warrants the fullest possible support of the industry.

BOB WOLFF, of RKO, left for America on Monday. With the speculation about the future of RKO, some significance might be attached to Bob's visit at this time, but we are assured by his office that it is nothing more than his annual visit to the U.S.

However, Bob will be having talks with Daniel O'Shea, RKO's president, and Walter Branson, vice-president in charge of world-wide distribution. They will be discussing the completed product available for early release and future production plans.

ON three heart-warming occasions last week there was evidence, if it were needed, of the trade's ever-ready willingness to support worthy causes, and what it achieves in the interests of humanity.

On Wednesday, the Lord Mayor of London received cheques, totalling more than £78,000, for the Hungarian and Central European Relief Fund.

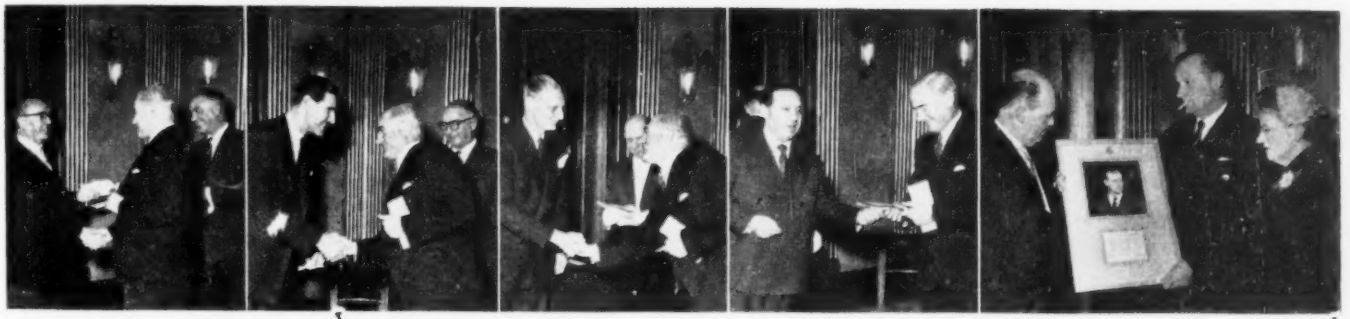
They were presented at the Mansion House, at the invitation of the Lord Mayor, by representatives of the circuits and independents, and the party included B. T. Davis, Ellis Pinkney, Sir Philip Warter, C. J. Latta, R. H. Dewes and Sol Sheckman.

THE amount presented on Wednesday, the result of the CEA's national cinema collection, represents, I am told, the highest single contribution to the fund.

In addition the circuits and independents have also made collections in association with local appeals, organised before the CEA's national collection was launched, and altogether the cinema appeals have raised a handsome total of nearly £143,000.

ON the previous evening, Lord Luke, chairman of the National Playing Fields Association, received cheques totalling £120,000, the first instalment of the proceeds of cinema collections organised by the CEA.

B. T. Davis, CEA president, handed over a cheque for £36,230 on behalf of the independents and pointed out that the amount did not include the contributions from



At a reception given by the National Playing Fields Association to representatives of the CEA and companies which co-operated in the CEA's national cinema appeal for the NPFA, Lord Luke, chairman, received cheques totalling £120,000. When the proceeds from the collections in Scotland are presented the grand total will exceed £132,000. The pictures show: (1) B. T. Davis, president of the CEA, handing over a cheque for £36,230 on behalf of independent exhibitors. (2) Kenneth Winckles presenting a cheque for £51,829 from CMA. (3) Sir Phillip Warter handing over £25,859 from ABC. (4) Sol Sheckman presenting £6,082 collected by Essoldo. (5) Edward J. Sutherland, manager of Sir Alexander B. King's Regent Picture House, Renfield Street, Glasgow, holding a signed portrait of the Duke of Edinburgh presented to him as manager of one of the cinemas achieving the highest totals in proportion to the size of the cinema. Looking on are chief projectionist E. Rutherford and chief-of-staff Mrs. A. Robertson, who were at the reception. Lord Luke also presented portraits to Peter Hall of the Odeon, Leicester Square; E. D. Hainge, Odeon, Birmingham; T. B. Wilkins, Odeon, Kensington; C. E. Bushnell, Odeon, Bournemouth; O. Begley, Ritz, Belfast; J. E. Simmons, Forum, Birmingham; F. J. G. Corbett, Arts Cinema, Cambridge; P. Bristol, Everyman, Hampstead; C. E. Selvage, Studio Two, Oxford Street, W1; Miss P. E. Windsor, Playhouse, Gerrards Cross; and Max Gayton, Plaza, Piccadilly

Scottish exhibitors because of their insistence upon "home rule."

Kenneth Winckles presented a cheque for £51,829 from CMA; Sir Philip Warter £25,859 from ABC; and Sol Sheckman £6,082 from Essoldo.

With the Scottish independents' contribution the grand total will exceed £132,000.

AFTER receiving the cheques at the NPFA's reception at Claridges, Lord Luke presented signed portraits of the Duke of Edinburgh, the association's president, to the managers of the cinemas that achieved the highest totals in proportion to seating capacity.

The proudest recipient: E. Sutherland, of the Regent, Glasgow, the only manager who achieved a similar distinction, as a result of the first NPFA appeal. The Regent, incidentally, was the only cinema in Scotland to receive an award, and Sir Alex King is delighted that it is one of his.

LORD LUKE expressed his appreciation for the magnificent co-operation the association had received from the trade for the second time in five years and warmly thanked the members of the CEA and the many companies who had helped to make the appeal such an outstanding success.

He pointed out that, despite the fall in attendances at cinemas, the total collection had exceeded the amount raised by the first appeal and he assured the gathering that the money would be spent to the satisfaction of the country.

Lord Luke welcomed the presence of Ivan Foxwell and Guy Hamilton, who had produced the appeal trailer, and singled out Ellis Pinkney, C. S. Algar and Mrs. D. L. Garner for their work in organising the CEA's appeal.

The NPFA also extended its thanks to Ilford, Kodak, AB-Pathe, Denham, Humphries, National Screen Services, Olympic, Radiant, Film Transport Services and 20th-Fox.

ON Thursday evening Variety Club set the West End agog with the fabulous world premiere of "Zarak," also in aid of the Lord Mayor of London's Hungarian fund.

The measure of the success of this event is to be found in the fact that the premiere raised more money than any previous charity performance organised by Variety Club.

Mike Frankovich, Irving Allen and Cubby Broccoli invested the performance with a grand flourish of showmanship that recalled nostalgic memories of the lustier days of the business.

A thoughtful gesture was the invitation of a party of 32 residents of Glebelands to the premiere as guests of the Chief Barker and Crew.

MIKE, indeed, has got off with a flying start to his term in office as Chief Barker. Earlier in the week he presided for the first time at the monthly luncheon, which receives my vote as one of the most interesting of recent times.

It was appropriate, in view of Mike's athletic record, that the guests of the day were notables in the world of sport, among them members of the Olympic team who distinguished themselves at Melbourne.

The Chief Barker introduced Bob O'Donnell, who it will be recalled inaugurated the London Tent.

THE next luncheon will be on February 12. It will have a political flavour. Sir Tom O'Brien will be King for the Day and Sir Robert Boothby the chief guest.

There are still a few tickets left for the annual ball on February 23, and Irving Allen will be happy to receive gifts for the tombola. They can be sent to his office at 3, Audley Square, W1.

I HEAR from Paris that the third remake of Hugo's classic, "The Hunchback of Notre Dame," is playing to wonderful business, and, as a matter of fact, is smashing box-office records.

During the first three weeks of showing at three theatres—the Normandy, the Rex and the Moulin-Rouge—it grossed £130,000. Pounds, mark you, not francs. More than 310,000 paid to see the film, which stars Gina Lollobrigida as Esmerelda and Anthony Quinn as Quasimodo. The admissions records at all three cinemas have been well and truly broken.

This news brings joy to the JARFID executives for the company is handling the film in this country and it is scheduled to open at the Odeon, Leicester Square, on February 1. It was made in English in France by producers Robert and Raymond Hakim.

THE London Cinema Luncheon Club, Ralph Bromhead informs me, is to hold a farewell luncheon to Ken Hargreaves, before his departure for America to take up his new job as head of The Rank Organisation's new distribution corporation in the U.S.

The luncheon will be held in the Lincoln room of the Savoy Hotel on Wednesday, March 13. Sir Alex King will be in the chair. Arrangements about applications for tickets will be announced shortly.

Ken is a popular figure in the trade and I am sure a lot of people will want to be present to wish him well in his new task.

THE Scottish Cinema Club committee is gratified with the demand for tickets for the cinema ball and dinner-dance to be held at the Central Hotel, Glasgow, on Wednesday, January 30. All tickets, in fact, have been sold.

It seems that the occasion this year is going to be a big trade get-together, for I know that a large number of Wardour Street top executives will be travelling north for the function.

The committee is now working on the final arrangements for the party and promises that everyone will have a thoroughly enjoyable time.

JACK PHILLIPS is delighted. Butcher's latest picture, "Assignment Redhead," produced by Bill Chalmers and directed by Maclean Rogers, has won an ABC circuit booking and goes out on general release in London, on March 4.

The film is an action thriller and Jack tells me that Maclean has done a good job of direction. It stars Richard Denning and Carole Mathews.

Jack hopes to announce a release date within a week or two for Bill Chalmers' second production, "You Pay Your Money." This is also directed by Maclean Rogers and stars Hugh McDermottt, Honor Blackman, Jane Hylton and Shirley Dean. Both pictures were made at Walton.

WE often hear about the influence of the film on the lives of the people, and in many different ways. But how far does it go?

JARFID has received an unusual request from a cinemagoer of Harrow, Middlesex. After seeing the "The Spanish Gardener," he wrote to JARFID to say he was so impressed by the presentation that he would like to have two copies of the poster advertising the film. Why did he want them? To incorporate in the decor of his new house.

The request, I am happy to record, has been granted.

BOTH the Southern Midlands and Kent branches of the CEA have fixed dates for their annual meetings and luncheons.

The former meets on Tuesday, January 22, for business at 11.15 a.m. and lunch at 1.10 p.m.

The Kent branch meets on Friday, February 1. The annual meeting starts at 11 a.m.; lunch at 1 p.m.

The venue in both cases is the Trocadero restaurant, London, W1.

LOU JACOBS' daughter, Irene, is to be married to David Berg on Sunday, January 20. Our good wishes go to the couple.

Lou, of course, has been one of Rank Screen Services' buyers for five years, and is well known to exhibitors in the Midlands, South Wales and the West of England.

The wedding ceremony takes place at the Bayswater Synagogue at 3.30 p.m., and the reception is being held at the Hotel Rembrandt, starting at 4.30 p.m.

HARRY PARIS, JARFID'S popular salesman, who has covered the South Coast territory for the past 30 years, is now out of hospital after undergoing an operation for duodenal ulcers. He is convalescing at Bournemouth, but is still somewhat shaky and does not expect to be back at work for some little time yet.

THE STROLLER

RECEIPTS UP IN THIRD QUARTER

Admissions and takings, July 1 to September 29, 1956

Analysis by size of cinema

Size of cinema (number of seats)	Number of cinemas reporting	Admissions			Gross box-office takings		
		Thousands	Percentage change compared with the 3rd quarter of 1955	Percentage change compared with the 2nd quarter of 1956	£'000	Percentage change compared with the 3rd quarter of 1955	Percentage change compared with the 2nd quarter of 1956
250 and under ...	143	1,680	+6.1	+3.3	140	+18.6	+12.9
251–500	864	22,200	+3.4	+5.8	1,784	+ 8.4	+10.5
501–750	956	41,523	+3.3	+5.4	3,378	+10.9	+10.0
751–1,000	865	52,175	+1.4	+5.5	4,426	+10.0	+10.7
1,001–1,250	565	44,855	−2.8	+4.2	4,175	+ 5.3	+10.5
1,251–1,500	335	32,778	+7.5	+4.1	3,264	+18.1	+12.5
1,501–1,750	260	32,774	+3.6	+5.3	3,597	+15.1	+14.3
1,751–2,000	188	28,087	+0.1	+4.7	3,190	+11.5	+13.5
Over 2,000	201	37,362	−0.6	+5.6	4,621	+11.0	+15.8
All cinemas ...	4,377	293,434	+1.7	+5.1	28,576	+11.1	+12.3

SOURCE: *Statistics Division, Board of Trade.*

Admissions and takings, July 1 to September 29, 1956

Analysis by region

Administrative region	Number of cinemas reporting	Admissions			Gross box-office takings		
		Thousands	Percentage change compared with the 3rd quarter of 1955	Percentage change compared with the 2nd quarter of 1956	£'000	Percentage change compared with the 3rd quarter of 1955	Percentage change compared with the 2nd quarter of 1956
Northern	430	26,483	− 0.3	+ 4.1	2,195	+10.9	+13.0
East and West Ridings	427	26,779	+ 2.3	+ 1.5	2,222	+12.4	+ 7.9
North Midland ...	308	16,537	− 0.1	+ 1.8	1,605	+ 8.8	+ 7.6
Eastern	221	13,893	+ 4.7	+ 8.3	1,541	+12.6	+13.9
London and South Eastern	623	59,722	+ 0.8	+ 4.8	7,203	+10.5	+13.4
Southern	199	13,526	+ 5.1	+12.0	1,599	+14.1	+20.2
South Western ...	237	13,409	+ 9.6	+12.2	1,506	+18.8	+20.0
Midland	352	22,493	− 0.8	− 1.1	2,255	+11.6	+ 6.5
North Western ...	655	43,390	− 2.0	+ 3.4	3,722	+ 8.1	+11.1
Wales	349	16,644	+10.6	+10.4	1,438	+16.2	+15.0
Scotland	576	40,558	+ 2.3	+ 7.7	3,288	+ 8.9	+12.1
Great Britain ...	4,377	293,434	+ 1.7	+ 5.1	28,576	+11.1	+12.3
Independent Television areas centred on:							
London	559	54,734	—	+ 2.3	6,624	—	+10.5
Birmingham ...	378	23,880	—	− 1.4	2,354	—	+ 5.3
Manchester ...	648	42,424	—	+ 0.4	3,614	—	+ 7.5

Number of cinemas reporting and total seating capacity:

	3rd quarter of 1956	3rd quarter of 1955	2nd quarter of 1956
Number of cinemas	4,377	4,478	4,424
Number of seats	4,054,457	4,143,343	4,077,877

SOURCE: *Statistics Division, Board of Trade.*

Receipts of entertainments duty from cinemas

(monthly averages in £'000.)

	Receipts from cinemas making certified weekly returns	Receipts from sales of stamps for cinemas by Customs and Excise collectors	Total receipts from cinemas
Year ended March 31:			
1938–39	422	46	468
1954–55	2,770	174	2,944
1955–56	2,646	150	2,796
1955 July–September	2,650	149	2,799
October–December	2,544	146	2,690
1956 January–March	2,624	147	2,772
April–June	2,681	143	2,824
July–September	2,920	164	3,084
July	2,430	158	2,588
August	3,451	183	3,634
September	2,879	151	3,030

SOURCE: *Customs and Excise.*

'Best Chance of Tax Reduction This Year'

WHEN E. T. Merrells of Cardiff raised the question of a general strike of exhibitors in the event of no relief in entertainments tax being obtained, he was told, at the annual meeting of South Wales branch, CEA, on Tuesday, that the branch's resolution calling for a fortnight's closing of cinemas had been too late for discussion at the January general council meeting.

Ellis F. Pinkney, CEA general secretary, who, with the president, B. T. Davis, was visiting the branch,

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suggested that it might be better not to discuss the subject until the Budget proposals were known.

"If ever there was a good chance of a reduction in tax, it is this year," he said. "I can understand the militant feelings that actuate this resolution, but it may be that we would be merely issuing threats at a time when they were not necessary."

Mr. Davis said that it could be held that last year the AITC had met with no success, but the chancellor had then felt that it was his job not to pass on any tax relief to anyone. This year's case was based on wider figures from independents than before. After paying the chancellor the courtesy of waiting for him to receive the case, it would be supplied in full to all CEA members.

Useful Contact

He urged the branch to make use of its contact with Mr. Peter Thorneycroft (who is MP for Monmouth) in pressing the industry's claims.

Officers elected for 1957 were: chairman, H. Ponking; vice-chairman, Harold Jones; hon. treasurer, A. B. Watts; GC delegates, W. Berriman, W. Lewis, D. Owen; trustees, chairman, vice-chairman, W. Berriman, J. Dooner, A. Jackson Withers.

At the luncheon after the meeting, the Lord Mayor of Cardiff described entertainments tax as "that great handicap" and said he hoped the trade would meet with the success it deserved in trying to get it reduced.

'A Tragedy'

He said it would be a tragedy if the public in the smaller towns and villages was deprived of "this popular means of enjoyment" because of the tax burden.

B. T. Davis, in his response, said that he was convinced of the need for help to keep the industry going. He believed that the chancellor's £400 million surplus from taxation last year would be better in the hands of industry than of government departments.

Replying for the guests, Mr. Raymond Gower, MP, declared that the cinema was an integral part of the life of the towns and mining areas of South Wales. Most people were convinced that, on balance, it was of great help to the community.

(Full report next week)

Independent Producers Form Own Association

A GROUP of independent film producers, including Sir Michael Balcon and Major Reginald Baker of Ealing Films and Irving Allen and A. R. Broccoli of Warwick Films, is to form a Federation of British Film Makers.

It is believed that the membership will be composed of companies whose "sole or main objective is the production of British films and their distribution throughout all available territories of the world."

Lord Archibald, a former director of J. Arthur Rank Productions, Ltd., and This Modern Age, Ltd. (1945-50), has accepted the invitation to become the first presiding executive of the federation.

In addition to Ealing and Warwick, the first members of the organisation will be Launder and Gilliat, Ltd., Charter Film Productions, Ltd. (John and Roy Boulting) and Ivan Foxwell Productions, Ltd.

Major Baker told the KINE. studio correspondent that there had been no general invitation to independent film-makers to join the federation.

"It has been a natural democratic development," he said. "No one can be said to have taken the initiative in its formation; it is born out of a group of people holding the same views."

Lord Archibald said he expected to head a "modest staff" in a London headquarters. Since the federation is still in the formative stage, however, he could add nothing to the prepared statement.

'No Quarrels'

Sir Michael Balcon said: "Basically, a number of people with similar points of view have got together to see that their interests are protected, especially while legislation is going on. I believe it is a healthy development."

Sir Michael emphasised that they had no quarrels with anyone. "It will see that the minority view gets a fair crack of the whip," he added.

Roy Boulting commented: "Both John and myself have long felt that there was the need for an organisation representing independent producers that could deal with the problems of the producers free from the influence of the distribution and exhibition interests of the industry. This is something that the BFPA cannot provide."

Ivan Foxwell said the federation should not be regarded as an opposition to the BFPA. "It will be an organisation where the producers are represented by producers —people who know what is happening in the studios," he said.

Irving Allen and Cubby Broccoli had left for Hollywood when the news of the new organisation was released from Ealing, but a Warwick spokesman said that they were both "very excited" about the development.

It is expected that the first meeting of the producers will take place within a few days.

Newport Closure

ANOTHER independent cinema in Newport, Monmouthshire, has closed down—the third since the end of the war. It is the Plaza in Commercial Road.

COMMITTEE BANS 'ZARAK' POSTER

THE Anita Ekberg poster advertising "Zarak," which was criticised in the House of Lords as "bordering on the obscene" but passed for exhibition by the London County Council, has now been banned by the poster advertising industry.

The industry's joint censorship committee has decided to advise all its members not to exhibit the poster.

H. Mallatratt, secretary of the committee, on which the British Transport Commission and the poster advertising associations are represented, said: "The decision means that the poster will, in effect, be banned on 99 per cent. of the poster advertising sites in Britain. It can now only be shown outside cinemas and on the few private sites over which the poster advertising associations have no control."

Pullman Winding-up Petition Dismissed

A PETITION for the compulsory winding-up of Pullman International Cinemas, Ltd., presented by Ramsgate Pavilion, Ltd., theatre proprietors, of Hay Hill, Berkeley Square, W1, was dismissed by consent by Mr. Justice Vaisey in the Chancery Division on Monday.

Mr. E. D. Sutcliffe, for Ramsgate Pavilion, said that the petition was based on an unpaid cheque of £700. Satisfactory arrangements had now been made for the payment of the debt and costs.

STAR COMPETITION WINNERS

THE THREE winning managers in the Star Cinemas' promotion campaign on "Davy Crockett, King of the Wild Frontier" are: J. Robinson, Ritz, Ovendon, Halifax; R. H. Mitchell, Central, Northallerton; and A. C. Dickinson, Crescent, Pontefract. They received £25, £15 and £10 respectively.

The campaign was based on the best increase in admissions during the playing of the film compared with attendances for the preceding twelve months, combined with the best exploitation campaign.

Seventeen managers took part in the competition.

ENTERTAINMENTS tax paid during November, 1956, amounted to £2,970,000, an increase of £320,000 compared with the same month of 1955.

News From U.S to You

The Battle for Loew's Goes On

by LEONARD COULTER, "Kine." New York correspondent

THE SEE-SAW struggle for control of Loew's, Inc., between the present management and the Tomlinson group of stockholders has taken a new turn: the imminent departure from the post of chairman of Arthur M. Loew.

Thus, in about a year—if his resignation is accepted—he will have been both president, then chairman of the board, while also being president of Loew's International, only to step down following stockholder trouble.

He now intends to devote his full time to the international company, stating his intentions as follows:

"When Joseph Vogel was elected president, at his request I agreed to continue as chairman of the board. As a new board will be elected in February I have withdrawn my name as a nominee for directorship . . ."

When Mr. Loew first moved into the parent company's top position in December, 1955, he openly declared that he did so with reluctance. Immediately he was subjected to stockholder pressure to sell MGM's backlog films to the Ridgeway Corporation for $50,000,000 cash. Mr. Loew fought the proposals, and defeated them, before resigning the presidency, last October, in favour of Mr. Vogel.

'Adamant'

Even the dissident stockholders whom he had vanquished wished him to remain, but he was adamant and it was with as much reluctance that he agreed to serve Joe Vogel as chairman. Now the new group of dissidents, headed by Joseph Tomlinson, is equally perturbed over Loew's decision to withdraw from the board a second time, though its own criticisms of the management provoked it.

This is an unusual situation, and there is not much doubt that Mr. Loew will be urged from all quarters to reconsider the matter when the stockholders' annual meeting is held next month.

The background to Arthur Loew's decision involves a series of meetings between the Vogel management and the Tomlinson group during the past few weeks. These have been held in the hope of averting a potentially ruinous proxy battle.

On the one hand the present management drafted a list of directors for submission next month to the stockholders. It comprised Joseph Vogel (president), Arthur Loew (chairman), George L. Killion (head of American President Lines), Frank Pace, jnr. (General Dynamics Corporation), George A. Brownell (attorney) and William Parker (chairman of Incorporated Investors).

The insurgent stockholders proposed nominating Joseph Tomlinson, Stanley Meyer (television film producer), Ray Lawson (director, Royal Bank of Canada), and Fred Florence (Republic Bank of Dallas, Texas).

These nominations would still leave a number of vacancies to be filled as between management and the dissidents, and there was talk of requesting the resignations of four management directors: Charles Moskowitz, Charles M. Reagan, Howard Dietz and Benjamin Melnicker.

At this stage came Mr. Loew's announcement that he would not be available for re-election. Immediately thereafter the name of Howard S. Cullman was mentioned as a possible "neutral" president, with Joseph Vogel occupying the chairmanship. Mr. Cullman, who was formerly chairman of the Port of New York authority and is well known in the legitimate theatrical field, has, however, withdrawn his name because of Tomlinson's opposition. James Bruce has also withdrawn his nomination, for the same reason.

The jockeying is still going on, but it appears that the management and the dissidents are nearer agreement than at any previous time, and that Joseph Tomlinson, in return for promised concessions, has agreed that he will abandon his former insistence on the return to studio control of Louis B. Meyer.

■ ■ ■

WILL Universal take over domestic distribution of RKO product? Such an event is expected to result from negotiations going on between the chiefs of the two companies, Thomas O'Neill and Milton Rackmil.

RCA Offer of Free Installation

RCA (Great Britain), Ltd., is making a special offer to theatres at present screening optical CinemaScope prints which intend to convert to the new Fox Magoptical versions.

These theatres will require Fox hole-type sprockets for projectors and soundheads, with a CinemaScope film joiner. Those placing orders for this equipment with RCA will have the installation and demagnetisation of the whole equipment carried out by the service engineer on his next scheduled visit without extra charge. Periodic degaussing will also be carried out as necessary as part of the existing service contract.

The first Fox picture to be released in a Magoptical version will be "The James Brothers."

End of Synchro-Cine

AT AN extraordinary general meeting of Synchro-Cine Distributors, Ltd., on January 2, it was resolved that, because of its liabilities, the company could not continue in business and that it should be wound up. Accordingly, R. Bibby, FCA, of Croxley House, 14, Lloyd Street, Albert Square, Manchester 2, was appointed liquidator.

At a subsequent meeting of creditors this resolution was confirmed.

FOX'S "The Girl Can't Help It," reviewed on page 16, now has a U, instead of an A, certificate.

County Council Approached for S.O Reduction

FOLLOWING a successful effort by Leicestershire CEA to have the Sunday opening charity levy reduced in the city of Leicester, the branch has now approached Leicester County Council for a similar reduction, but at the moment no definite answer has been received. This was stated at the branch's meeting last week.

The secretary reported that as a result of correspondence with Dr. Leslie Knopp, CEA technical adviser, the county council had agreed

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to vary to BS specifications its requirements with regard to exit signs.

The branch expressed its sympathy with the resolution of the Leeds branch that cinema screens should be used in the campaign against entertainments tax, but thought it would be best if the material for such an appeal were prepared nationally.

The following office-holders were appointed for 1957: Chairman, H. Massey; vice-chairman, G. H. Scarborough; secretary, D. Black; and treasurer, F. T. Flowers.

Rank and Disney at Exhibitions

PERSONAL appearances by "Davy Crockett" at the Schoolboys Own Exhibition and the National Boat Show and The Rank Organisation's sixpenny cinema at the former have attracted much interest.

The personal appearances of "Davy Crockett" were arranged by the Walt Disney organisation to remind Londoners that his latest picture, "Davy Crockett and the River Pirates," is showing at Studio One.

The daily, 45-minute performances at the Rank sixpenny cinema included clips from the organisation's current and forthcoming productions.

French Film Festival at Haymarket Gaumont

THE French Film Festival to be held here this year will take place at the Gaumont, Haymarket, London, W1, from March 22 to 28.

There will also be festival programmes at the Cosmo, Glasgow, and the Cinephone, Birmingham, from March 25 to 30.

Jean Nery, London representative of Unifrance, which is organising the festival, was in Paris on Monday for a meeting of the committee selecting the films.

FORMERLY MGM Belfast branch manager, G. R. Halbert, is to take charge of the combined Liverpool/Manchester area, operating from Manchester.

Exhibitors in the Liverpool area should in future address communications to the Manchester branch at Arkwright House, Parsonage Gardens, Manchester 3 (Blackfriars 0351/2).

'King and I' Breaks Records in Provinces

EARLY returns for Twentieth-Fox's "The King and I," now on general release throughout the country, show that the film is breaking many records states the company.

All records were smashed at the Tower, Leeds, where "The King and I," outgrossed the previous record breaker by 30 per cent., while the figures for the first week (Bank Holiday week) of "Carousel" were beaten by 40 per cent.

At the Cecil, Hull, receipts were easily the best the company has had there and beat its previous best ("The Man Who Never Was") by more than a third.

At the Cinema Royal, Halifax, all records were broken during the first week. Figures for "Flight of the White Heron," and "The Robe," were beaten by about a third.

The film produced Fox's highest gross at the Essoldo, Sheffield, beating "The Robe" figures substantially.

The Capitol, Scarborough, had its highest out-of-season take when showing the film.

Rotherham Success

Record business was done at the Empire, Rotherham, beating the previous record-holder, which played on a good date in early CinemaScope days, by ten per cent.

Of six independent bookings in the Manchester territory, and two in the Liverpool area, all played off to remarkable figures with records broken at the Lido, Bolton, the Grosvenor, Oldham, the Cinema Royal, Bury, the Pavilion, Ashton, and the Empire, Warrington.

Receipts in all these situations in the second week maintained a consistently high level.

In addition to these independent bookings, "The King and I" played at the Apollo, Ardwick, second-run Manchester cinema, following eleven weeks at the Deansgate, to exceptionally fine business.

At the Plaza, Swansea, the film did so well that it was retained for a second week. This is the only film, with the single exception of "The Robe," to play more than a week at this theatre.

The house record was beaten at the Regent, Paignton.

Held Over

After registering terrific business at the Park Hall, Cardiff, and the Embassy, Bristol, the film was retained for a second week at both houses.

Outstanding business is also reported from the Forum, Bath.

Returns at the Cinema, Motherwell, were almost 100 per cent. better than for the first week of "Three Coins in the Fountain" and £200 better than "The Robe."

High returns were also recorded at the Orient, Ayr, and the concurrent run of the film at the Kilburn and Scala Theatres, Paisley.

In South Shields "The King and I" returned after having played for two weeks and to Sunderland after a four-week run.

In Ireland "The King and I" in all situations has beaten the figures set up by "The Robe"—in one theatre by over 20 per cent.

This analysis of "The King and I" engagements is a preliminary one and does not include those territories where engagements are not yet in full spate, states the company.

Hungarian Relief Hand-over

Cinema collections for the Hungarian relief fund totalled more than £143,000, which was collected from 2,700 cinemas. At the Mansion House last week trade representatives handed over cheques for £78,012 to the Lord Mayor of London. Most of the balance had already been handed over through local channels. The cinema collections represented more than 7 per cent. of the total collected for the Lord Mayor's fund. CMA cinemas raised £55,589; ABC, £31,107, Essoldo, £7,271, and independent CEA members, £49,699. In this picture, the Lord Mayor receives the CMA cheque from R. H. Dewes; looking on are (l. to r.) Sir Philip Warter and C. J. Latta of ABC, B. T. Davis, CEA and Sol Sheckman of Essoldo

Letters to the Editor

A Good Idea Being Wasted

MY COMPANY, Films de France, Ltd., recently had a large number of film condition reports printed for inclusion in the transit case of each of our films dispatched. This was done with the genuine desire to see that no exhibitor received a film other than in a reasonable condition having regard to its age and the often limited number of copies of the specialised films distributed by this company.

Very few of these reports have been returned and many of them were incomplete. One cinema informed me that operators were not paid to do this job but if I would enclose a stamped addressed envelope with each future report, it would be pleased to return them.

As long as this attitude is adopted, it will be impossible to ensure that cinemas receive films in a reasonably presentable condition, and if the cinemas think that the distributor "couldn't care less," such an impression is entirely erroneous where my company is concerned.

One more piece of paper to add to the ever-mounting pile perhaps, but one that should pay dividends in the long run and is not required in quintuplicate!

FRANCIS HOWARD
Films de France, Ltd., London, W1.

Sir Henry Makes It Clear

IN THE last issue of the KINE. it was stated that: "Members of the House of Lords had been advised by the BFPA that it considers there should be careful consideration of whether: (1) 'British' films made by American-controlled companies need levy payments. (2) British quota films should be made only by producers or distributors who are British nationals."

This statement appears to me to have been based on a memorandum which was prepared for the assistance of one or two members of the House of Lords in connection with the second reading debate on the Cinematograph Films Bill which took place before Christmas. Although there is a resemblance between the words which you printed last week and the terms of the memorandum to which I have referred, they are not identical.

The important point, however, is that the passage which I have quoted from your issue of January 10 was printed immediately under the heading "Producers Put Films Bill Amendment Proposals Before Lords." I, have, therefore, thought it desirable to send you this letter for publication so that your readers may know that this association has not suggested nor does it propose to suggest, to any member of the House of Lords that amendments should be put on the order paper for the committee stage of the bill on the lines of (1) and (2) which I have quoted at the beginning of this letter.

SIR HENRY FRENCH
Director-general
BFPA, London, W1.

CEA GENERAL COUNCIL: Leeds Motion Carried in Face of President's Request for Withdrawal

Cinema Screens WILL Be Used to Tell Public Exhibitors' Tax Relief Needs

THE CEA general council has agreed that members should use cinema screens to publicise the entertainments tax relief case. This decision will be given to AITC at its next meeting on January 21. A CEA sub-committee is being formed to implement the decision.

These decisions were made after the council had debated a Leeds and district branch motion stating: "That this association must use a new and different approach, including the use of cinema screens, in an endeavour to convince the chancellor of the imperative need for the reduction of entertainments tax."

Moving the resolution, J. X. Prendergast said that his branch was conscious of the importance of having a medium whereby it could speak, when the occasion arose, to the public and through the public to the government. The AITC seemed divided on the proposal. He did not, however, bring this suggestion forward to cut across the work of that committee.

What had happened in the past was that when the Budget itself was out, that was the finish; they had no weapons with which to defend themselves and could only wait for the next Budget. The feeling throughout industry was that taxation in this country needed some kind of revision. Powerful bodies were approaching the government and his branch was conscious that many powerful sections of the cinema industry were still approaching the government.

'Not Content'

It might look good that they were at work, but there were those who were not content with the case being put, because it did not recognise the single purpose of the independent exhibitor. The large groups could make up on the swings what was lost on the roundabouts, but the independent had nothing but his cinema, declared Mr. Prendergast.

It was said that no appeal could be made to the public because it would receive no part of any tax relief, but, if the incidence of the tax were adjusted, many exhibitors would be able to alter their prices. It was recognised that some big operating groups had to work on a price basis, but they had the balancing factor of other irons in the fire, even television.

'Frightened'

It was for the association to say who would pay for this, but the existence of the industry was not alone the concern of the exhibitor. There were the employees and those who sold goods to the industry, who were concerned with its health and well-being. There were those who were frightened of creating a controversy, but he was not. For a number of years his branch had given thought to this and discussed it with prominent members of the industry and it was convinced of its power.

It was not suggested that irresponsible use should be made of the idea, but one did not have to wait for permission of the CEA to put propaganda on the screen. The branch was therefore acting in a constitutional manner and requesting advice on how this instrument should be used, he ended.

Llew Edwards thought this one of the most important motions ever put before the council. They could with benefit include the suggestion that the branches should have photographs taken of all the cinemas that had closed so that they could be submitted to the Chancellor of the Exchequer, pointing out to him what was a fact. There was a modern cinema, seating 1,700, in North Wales which had just closed down. A photograph of that should be sent to the chancellor, and it should be published on the screen that there was the danger of cinemas giving entertainment which the local patrons enjoyed, being closed.

M. Berriman supported Mr. Prendergast in principle. He said that his branch had not waited for permission and a trailer had been prepared and was now being shown in cinemas in the South Wales area. It was meeting with a magnificent response from patrons by the signing of petitions and promises to write to local MPs. J. Arthur Rank himself had said years ago that unless there were some reduction in tax something drastic had to be done.

In regard to the AITC, his branch entirely disagreed with all the previous secrecy. People who said the public was not interested were living in a fool's paradise. MPs in his area had stated that they never received any complaints from their constituents on this question; he thought the public could have an effect through its MPs. They were the people who would influence the members of the cabinet and no cabinet minister could disregard public opinion.

Trailers should be prepared without delay and put on the screens, and the CEA should not wait until attempts were made to put down amendments at the committee stage of the Finance Bill. He hoped that the general council would be wise enough to support the motion and that the circuits would play their part as well in this campaign.

The Big Drum

C. H. Whincup said that the business had been built up by banging the big drum and the public had been continually told of the decline of the cinema. It was time that attitude was altered and the cinema boosted. He supported the Leeds resolution in principle, but differed slightly concerning the proposed message. J. Arthur Rank had made a statement a few years ago that his idea was not to close cinemas, but for a week or fortnight charge only 9d. for admission, thereby avoiding taxation.

He thought that they should apply their thoughts to a message on the screens for more common interest. Patrons, he felt, were not interested in the problem of entertainments tax. There was merit if they were going to use their screens in choosing a subject of common interest, keeping clear of sectional political issues.

F. G. W. Chamberlain said that the Bristol branch was against the use of screens at the present time because if help were asked of the public something must be given in return, and the branch did not consider exhibitors were in a position to reduce prices. Furthermore, the lines on which they were going to fight entertainments tax had been decided and this seemed to be in direct contrast to the methods it was proposed to employ.

Wyndham Lewis said the South Wales trailer was not only being shown in the South Wales area but all over the country. It was simply aimed at those localities where cinemas were in imminent danger of closing. Where the trailer had been shown, patrons were reacting well and signing petition forms and promising to write to their MPs. He did not know if there was time for a great screen campaign, but he appealed to independents to put this trailer on their screens.

R. H. Dewes said that the views of his company (CMA) were that it sincerely and emphatically realised the object of this resolution pressing for the use of screens, but had to ask itself if, against the existing background, it was a wise move. If an appeal were made to the public, if relief were granted, there would be direct financial benefit and, if the public did not receive it an unfortunate impression would be created. It was true they might obtain a certain amount of sympathy, but it was crying "stinking fish" in a quarter from which they could not get much help.

'Unanswerable Case'

The case put by the AITC was unanswerable and the government had got to do something, although he did not know to what extent in view of the present national difficulties; if substantial relief were not forthcoming, the industry would be up against it as never before. The government knew that.

In view of these conditions were they gaining anything by appealing to the public? If the members of the CEA used their screens at this stage, his view was that they were wasting their energy and the cost involved. In a debate of this character suggestions were made against other sections of the industry and this debate was not free from that, but anyone who knew would say the AITC had gone all out to present the exhibitor's case in its true light and to demand relief for 'the small man.

His company had considered this matter at length and he was authorised to say that the fullest consideration had been given to every aspect but it was convinced the use of screens at this stage would not help the case.

D. Owen asked if Mr. Dewes suggested they should wait before sending a petition to save their lives? What about the burden they now carried to which would be added the £3½ million under the new statutory levy? A prominent Conservative MP had laughed at the amount of relief being asked, and, in view of that, it would appear the time spent in the preparation of the case was wasted. They must therefore support the Leeds motion.

R. P. Rutherford said that a few weeks previously North Wales had been congratulated on its outside advertising campaign during the Conservative party conference. What was against a campaign inside cinemas?

T. H. Fligelstone supported the proposition put forward by Leeds and disagreed with the remarks of Mr. Whincup. Was it thought that in any district where a cinema closed the public did not realise it? He did not believe that any circuit or

continued on page 18

Progress to Date with the AITC's Case

SIR ALEXANDER KING told the council, in a verbal report on the entertainments tax position, that the industry's case for relief included a section under the heading of "The Competition of Television."

The position now was, he said, that: (1) the submission had almost been put into final draft, (2) a pamphlet had been prepared on the prospects of the industry, (3) a brief memorandum for use of MPs and a simple guide on the whole campaign and manner of approach on entertainments tax were in draft.

The final documents would be submitted on January 21 to the AITC and then presented to the general council at its next meeting in February. An appointment would meanwhile be requested with the Chancellor of the Exchequer.

A publicity committee had been formed representing all sections, with E. Hinge representing the CEA, and the material discussed at the present GC would go before that committee.

He assured delegates that everything had been most carefully watched and the exhibitors' flag kept flying, which had been quite easy because there had been no opposition.

W. Berriman asked if this meant that a Birmingham motion stating "That this branch of the CEA requests the GC to investigate the possibility of urging the government to put an entertainments tax on television licences to enable the chancellor to allocate the amount collected as tax relief" would be abandoned.

The president stated that the AITC was not trying to indicate to the chancellor that he should tax a competitor, but was drawing attention to the differential between the industry and others. It was sufficiently mentioned in the document.

Moving the Birmingham motion, J. M. Cannon said that he did not think it should be withdrawn because it dealt with a specific point which could be of great use to the AITC.

He had prepared a document which, with the permission of the president and council, he would circulate to delegates.

R. H. Godfrey asked if this proposal were one to ask the government to put a tax on television, as he understood the AITC did not propose that?

Mr. Cannon said that was the big query contained in the document he had prepared and it was so as not to take up delegates' time that he wished to circulate the document.

Sir Alexander King assured Mr. Cannon that the subject was fully covered by the AITC case, but, if there were anything further in his document, that, too, would be taken to the AITC.

There being no seconder to the Birmingham motion, it fell.

The Financial Angle

GREATER SHARE ACTIVITY

by V. J. Burtt. "Kine." city editor

THERE WAS quite a revival of interest in the cinema share market during the past week.

ABPC ordinary and preference issues were up 9d. to 1s. in anticipation of the interim dividend announcement next month.

Quite a number of The Rank Organisation's issues and those of its subsidiaries were also higher, following the take-over of the outstanding ordinary shares of B and D Films. There was speculative buying on the possibility that Rank may make an offer of A shares for the outstanding approximately 25 per cent. of Gaumont British ordinary capital not already held.

The Rank Organisation old and A shares are also strong with the A rising 1s. 6d. to 8s. 1½d. GB ordinary stand at 10s. and the A ordinary at 5s.

Share Movements

	Latest Price	Week Change
A.B.P.C. Ord. (5/–)	9/9	+ –/9
" 6% Pref. ...	11/9	+ –/9
" 4½% pre. pf. ...	10/–	+ 1/–
B. & D. Films 5½% Pref. (17/–) ...	10/6	—
Brit. Lion Studios 6% Pref. (£1) ...	12/–	—
" Ord. (2/–) ...	2/–	—
Capital Prov. News. Ord. (5/–)	2/10½	—
Cinema Television "B" Ord. (–/6) ...	2/9	—
Dufay Ord. (2/–) ...	1/6	—
Gaumont British Ord. (10/–) ...	10/–	+ 1/–
" "A" Ord. (5/–)	5/–	+ –/7½
" 5½% 1st Pref. ...	11/–	+ –/6
" 3½% Debs. ...	£65½	—
General Theatres Prefd. (6/8)	7/–	—
Granada Theatres 4½% 1st Pref.	9/3	—
Humphries, G., & Co. Ord. (5/–)	20/6	—
Ilford Ord. (5/–) ...	13/–	–/3
Kershaw, A. Ord. (1/–)	11/10½	—
Moss Empires Ord. (4/–)	4/9	—
Odeon Assoc. 4½% Pref. (£1) ...	7/3	+ –/3
" 3½% Debs. ...	£60	+ £1
Odeon Props. 4½% Pref. (£1) ...	8/6	+ –/6
" 3½% Debs. ...	£61	+ 10/–
P.C.T. 7½% "A" Pref. (£1)	15/–	—
" 10% Cum. Pref. (£1)	13/–	—
P.C.T. Construction 7% Pref. (£1) ...	17/–	+ –/3
Rank Organisation Ord. (5/–)	8/4½	+ –/10½
" "A"	8/1½	+ 1/6
" 6% Pref. (£1) ...	12/–	—
Rank Precision Industries 5½% Deb. ...	£93½	—
Shipman & King 5% 1st Pref. (£1) ...	10/–	—
Stoll Theatres Ord. (4/–)	3/4½	—
Technicolor Ord. (5/–)	9/–	+ –/3
Twentieth Cent. Ord. (1/–)	1/1½	—
" 8% Pref. (10/–) ...	7/6	—

OBITUARY

MANAGER of the Hostel cinema, Brockworth, Gloucestershire, for the past five years, C. B. Webber has died. Mr. Webber, who was 44, previously had been manager at the Rialto, Farrington, and the Park Picture House, Bristol.

BFI ANNUAL REPORT

Institute Worried by Nitrate Film Losses

ALTHOUGH 389 films and 248 newsreel items had been added to the National Film Archive during the year, Sylvester Gates, BFI chairman, said in his annual report, "While it is legitimate to feel some measure of satisfaction about the general growth of the archive and to be optimistic about the prospects for the acquisition of films in the future, there is at the present moment an urgent problem relating to the large-scale disappearance and, in some cases, total destruction of films that is causing the institute great anxiety.

"For a variety of no doubt excellent reasons, many companies have been jettisoning their stocks of nitrate films. As it happens, this process has included a number of well-known and important films."

Mr. Gates mentioned several films which are not now available for exhibition in this country, including "Citizen Kane" and "Pygmalion."

"These films are acknowledged masterpieces of the cinema and the BFI would be failing in its duty not only to the public, but also to the film industry, if it were not to draw attention to the fact that these grave losses have occurred and are still continuing," he said.

There was a need to preserve copies of films for the benefit of future generations. The archive was fully equipped for this.

There was also a need for projection prints to satisfy the active, if limited, demand of present National Film Theatre audiences and the audiences of specialised cinemas and film societies.

"May I take this opportunity to appeal to those companies contemplating the destruction of old films to get in touch with the institute first," he said. "It is quite possible that historically important films may be involved which the institute would be immensely glad to salvage in the national interest."

Mr. Gates reported that £6,000 had been contributed towards the £17,500 required to equip the new National Film Theatre. "The present total is made up principally from small donations, not only from all parts of the British Isles but also from the Commonwealth, the United States and many other countries," he said.

"I am sure you will agree with me that this evidence of support for the idea of a National Film Theatre, the first of its kind anywhere, is both gratifying and encouraging."

'Garden of Eden' Trade Show

ORB Films sun-bathing feature, "The Garden of Eden," which was not granted a certificate by the BBFC, will be trade shown next Tuesday, January 22, at 11.30 a.m., at the Hammer Theatre, Wardour Street, W1.

Negotiations are under way for the film to play at a West End theatre, with a premiere later this month.

LATE EXTRAS

Thursday, January 17.

10.30 a.m. and 2.30 p.m., own.—"The Great American Pastime" (MGM).

10.30 a.m. and 2.30 p.m., own.—"The King and Four Queens" (United Artists).

Alfred E. Daff, president of Universal-International Films Inc., and his wife are pictured here on their arrival at London Airport last Sunday from Paris. They were met by Douglas J. Granville, U-I's home office representative in Great Britain and Ireland

1,000 From U.S To Attend 1958 Variety Congress?

BOB O'DONNELL, International Ringmaster of the Variety Club world organisation, has predicted that 1,000 visitors could be expected to attend the international convention in London, in April, 1958.

He made this prediction at a meeting of the convention committee at the Cafe Royal, London, last week.

Mike Frankovich and Jack Goodlatte have been nominated co-chairmen of the convention committee.

Convention headquarters will be at the Savoy Hotel and an eve-of-convention reception at the Cafe Royal has been planned.

Mike Frankovich heads the list of ten British representatives who have announced their intention of visiting this year's international convention to be held in New Orleans from April 3-8. The others are: Sir Tom O'Brien, C. J. Latta, Nat Cohen, James Carreras, Billy Butlin, Irving Allen, Michael Shipman, "Cubby" Broccoli and Basil Brown.

So as to devote more time to his duties as Chief Barker, Mike Frankovich has resigned the chairmanship of the shut-in committee. When handing over the chairmanship to Harry Woolf, Mike praised the work done by Sam Lomberg with the mobile cinema.

ASFP Views on Films Bill to Be Sent to BofT

THE Association of Specialised Film Producers' executive council last week considered the Cinematograph Films Bill in detail and agreed that the association's view upon six specific points should be made known to the Board of Trade.

These are the six points:

Pleasure is expressed that, in line with previous recommendations to the Board of Trade, provision has been made for payments to the Children's Film Foundation from the British Film Fund Agency.

The provisions relating to membership of the agency virtually exclude persons who are expert in film matters; the provision should, therefore, be amended to allow for adequate representation in the agency of persons with experience of the film industry and its problems.

In line with other sections of the industry, ASFP is strongly of the opinion that a fund of £5,000,000 is needed and that the bill should, therefore, be amended accordingly; in subsequent years the size of the fund should be related to need and settled on a two-year basis in advance.

'Continue Practice'

Clause 3 of the bill provides that subsequent regulations "may" define the classes of British films and specify different rates and methods of calculation of payment. This clause should be strengthened by providing that the regulations "shall," and not "may" contain these various provisions. The bill should also establish that the practice which has operated for the last seven years, by agreement with the trade, of giving special consideration to the needs of short films shall be continued.

On the terms of part II of the bill, relating to the loan powers of the NFFC, it is felt that, while the terms of these clauses may be necessary, rather more latitude in their operation by the NFFC will be desirable if the funds available are to be used effectively as a stimulus to more and more varied British film productions.

With reference to part III of the bill extending the quota provisions of the 1948 act for 10 years from 1958, ASFP welcomes this but feels that in some respects the 1948 act needs revision. A further study of this matter will be made and proposals put forward at a later date.

Eros Manchester Branch Manager

A. GOODMAN, formerly of the Eros Sheffield branch, has been appointed Manchester branch manager.

Mr. Goodman started his career in the industry with ABFD, covering the Sheffield, South Yorkshire and Lincolnshire territory and later left that firm to join GFD, for which he handled the same territory and Nottinghamshire, Derbyshire and Leicestershire.

TOWERING ABOVE EVERY ATTRACTION TO PLAY THE WARNER!

GIANT

36% UP ON 'HORNBLOWER'!
52% UP ON 'HOUSE OF WAX'!!
118% UP ON 'BATTLE CRY'!!!

WARNER BROS. PRESENT
GEORGE STEVENS' PRODUCTION **GIANT** FROM THE NOVEL BY EDNA FERBER STARRING ELIZABETH TAYLOR · ROCK HUDSON · JAMES DEAN

COLOUR BY WARNERCOLOR AND PRESENTING CARROLL BAKER · ALSO STARRING JANE WITHERS · CHILL WILLS · MERCEDES McCAMBRIDGE · SAL MINEO SCREEN PLAY BY FRED GUIOL AND IVAN MOFFAT

PRODUCED BY GEORGE STEVENS AND HENRY GINSBERG DIRECTED BY GEORGE STEVENS · PRESENTED BY WARNER BROS. MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

BURT LANCASTER · KATHARINE HEPBURN

Suddenly... happiness flooded through her!
"THE PICTURE HAS IN IT SOMETHING THAT WILL APPEAL TO JUST ABOUT EVERY MOVIE-GOER"
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VISTAVISION TECHNICOLOR®

A Paramount Picture

UP WEST

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DESPITE the petrol shortage, business has been consistently good in the West End since the new year began. The films have been above average and people are always prepared to suffer a little inconvenience and trouble in getting to and from cinemas, provided they are adequately rewarded.

■ ■ ■

ONE OF the screen's most glittering prizes is "High Society" (MGM—VistaVision). A scintillating musical version of "The Philadelphia Story," featuring Grace Kelly, Bing Crosby and Frank Sinatra, it continues to pack both the Empire and the Ritz. It's also taking colossal money in pre-release spots.

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"GIANT" (Warner) has been living up to its name at the Warner Theatre. The melodrama of family life and strife in Texas is outsize in cast, staging and entertainment values and the masses, more eager than ever for a bargain, are tucking into the gargantuan feast.

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AB-PATHE'S "War and Peace" (VistaVision), too, is appealing in a big way to those who want not just an evening but a day out. The three-and-a-half-hour opus has never flagged since it took over the Plaza. Incidentally, it revived the vogue for marathon pictures.

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"TEENAGE REBEL" (Twentieth Century Fox—CinemaScope) is the new attraction at the Carlton. It deals with the problem of children of divorced parents and offers, through its leading characters, played by Ginger Rogers, Michael Rennie and Betty Lou Keim, a clever youngster, a solution that should win the approval of the woman patron.

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"BABY DOLL" (Warner) shows no signs of weakening at the London Pavilion. In fact, the reverse is the case and the queues grow longer. Definitely box-office X certificate stuff.

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DISNEY'S "Davy Crockett and the River Pirates" continues to ring the bell at Studio One, Oxford Street. It's great fun and truly escapist in the best sense of the word.

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AND, believe it or not, Anglo Amalgamated's "Shake, Rattle and Rock!" is still doing a burster in independent spots.

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NO DOUBT about it, the Americans are past masters at discovering and making new stars. Take their latest sensation, Jayne Mansfield, leading lady in "The Girl Can't Help It" (Twentieth Century-Fox — CinemaScope), a riotous rib at rock 'n' roll, reviewed in this issue.

Jayne—Marilyn Monroe and Judy Holliday in one and then some—not only has an exciting hour-glass figure, but, believe me, can tell the time of day. She's also blessed with good looks and versatility and, in repose has a most engaging personality. Incidentally, she's the product of a typical American high school, not a windfall from the other side of the tracks.

Many of the British so-called stars are high school girls, but unfortunately for our film future, the U.S educational system differs considerably from our own. For one thing, the English moppets have lah-di-dah voices and are taught never to let their hair down. In other words, the seminaries here seem to specialise in irritatingly superior sourpusses.

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Ambitious Warner Release and Production Line-up

IN AN announcement detailing the company's release and production programme for this year, Warner Brothers states that with a constant flow of top-line product from its Burbank Studios its programme is the most ambitious it has ever planned.

Alfred Hitchcock has directed "The Wrong Man," a suspense drama which will be seen here early this year. From a true story, it stars Henry Fonda and Vera Miles, and is about a musician who was accused of a crime he did not commit, discovered that the two people who could confirm his alibi were dead and only struggled out of the nightmare through a coincidence.

In "The Spirit of St. Louis," director Billy Wilder and James Stewart re-create Charles Lindbergh's solo flight across the Atlantic 28 years ago. Produced by Leland Hayward in CinemaScope.

In "Rock, Rock, Rock," the music that teenagers love to listen to is heard as an accompaniment to a gay story about teenagers themselves. Directed by Will Price and starring rock 'n' roll king Alan Freed, it has a musical score of 21 new numbers.

David Butler directed "The Girl He Left Behind," romantic comedy in WarnerScope starring Natalie Wood and Tab Hunter.

The new John Ford film, "The Rising of the Moon," is a Four Provinces production for Warner Bros. release produced by Lord Killanin. Shot entirely on location in Ireland, "The Rising of the Moon" is a trilogy of stories starring a cast of famous Irish players.

"Lafayette Escadrille," the story of the famous group of American volunteer fliers who became the first combat pilots of U.S history while serving with the French army in World War I, was written and directed by William A. Wellman. Stars: Paul Newman, Tab Hunter and new French star Etchika Choureau.

Historical Saga

"The Story of Mankind," produced and directed by Irwin Allen in Technicolor and wide screen, covers the history of man from the neolithic age to the present day.

"The Sleeping Prince"—one of the most talked-about films in the history of the cinema—produced and directed by Sir Laurence Olivier with Jack Cardiff as director of photography, co-stars Sir Laurence and Marilyn Monroe.

"The Big Land," an adventure drama set in the turbulent days immediately following the American Civil War, is a Jaguar production for Warner Bros. starring Alan Ladd, Virginia Mayo and Edmond O'Brien. Directed by Gordon Douglas in WarnerScope and WarnerColor.

"Melville Goodwin, U.S.A.," based on the best-selling novel by John P. Marquand, was produced by Milton Sperling and directed by Henry C. Potter. A romantic comedy, the film stars Kirk Douglas and Susan Hayward.

Doris Day returns to Warner Bros., to play the leading role in "The Pajama Game," the gay musical which has had a sensational run both in London and on Broadway. In WarnerColor and with many members of the original Broadway cast "The Pajama Game" was produced by George Abbott and directed by Stanley Donen.

"A Face in the Crowd," a comedy-drama starring Andy Griffith and Patricia Neal which was shot on location in New York and Arkansas, is Elia Kazan's next Newtown production for Warners. From a Budd Schulberg story. The film depicts new comedian Andy Griffith as a carefree Arkansas folk singer who finds fame and fortune as America's leading TV personality.

Before the cameras and in the casting stage, are:

"The Jazz Age," which Michael Curtiz directs and Martin Rackin produces with Ann Blyth and Paul Newman starring, tells the story of Helen Morgan, the famous piano-perching songstress.

Cotton Field Story

"Untamed Youth," a story of the California cotton fields, stars Mamie Van Doren, Lori Nelson and John Russell. It will be produced by Aubrey Schenck and directed by Howard W. Koch.

"Band of Angels," a Raoul Walsh action drama starring Clark Gable and Yvonne de Carlo.

"Bombers B-52," the thrilling story of the new giants of the air starring Natalie Wood, Karl Malden and Marsha Hunt, is in CinemaScope and WarnerColor. Produced by Richard Whorf and directed by Gordon Douglas.

The William Goetz production of "Sayonara," James Michener's best-selling love story of an American flier and a beautiful Japanese dancer, is now on location in Japan with Marlon Brando and Miiko Taka heading the cast. Directed by Joshua Logan, in CinemaScope.

Daniel Mann will direct "Marjorie Morningstar," which Milton Sperling is producing. Scheduled to go before the cameras in April.

"Shoot-Out at Medicine Bend," an outdoor drama starring Randolph Scott and James Craig which Richard L. Bare directs and Richard Whorf produces.

"The Old Man and the Sea," from the Ernest Hemingway story and starring Spencer Tracy; produced by Leland Hayward and directed by John Sturgess.

In addition, Warner has purchased another Broadway musical—"Damn Yankees." "No Time For Sergeants," the New York and London comedy hit, is to be directed by Mervyn LeRoy. "Auntie Mame," the comic best-seller which has been turned into a play on Broadway, is another property bought by Warners.

ALL-TIME HOUSE RECORD FOR THE WEEK SMASHED AT ESSOLDO'S LIVERPOOL THEATRE!
"The sensation of the independent releases—this Rock-'n'-Roll jamboree is really raking in the shekels—grab it while the going's good!"
Josh Billings, Kine Weekly, January 10, 1957
'SHAKE, RATTLE & R-O-C-K!'
'U'
ANGLO AMALGAMATED

London Trade Shows by UA Next Week

UA IS TO trade show four of its forthcoming releases at its theatre in Wardour Street, London, W1, next week.

"The Black Sleep," a Bel-Air production for UA release, will be shown on Tuesday, January 22; "Four Boys and a Gun" on Wednesday, January 23; "The Beast of Hollow Mountain," which introduces the new Regiscope process, on Thursday, January 24; and "Pharaoh's Curse," also a Bel-Air production for UA release, on Friday, January 25.

There will be two shows each day, at 10.30 a.m. and 2.30 p.m.

'Folies Bergere' for London

THE NEW Films de France release, "Folies Bergere," a backstage romance and spectacle in Technicolor, will open with a gala premiere at the Cameo-Royal, Charing Cross Road, London, on February 1.

The film, which has an A certificate, stars Jeanmaire, Eddie Constantine and Nadia Gray. It is a Jacques Roitfeld production, produced by Wladimar Roitfeld and directed by Henri Decoin.

'TOWN ON TRIAL' LONDON PREMIERE

THE NEW Maxwell Setton British production for Columbia Pictures, "Town on Trial," a crime thriller starring John Mills, Charles Coburn and Barbara Bates with Derek Farr, will have its world premiere at the Odeon Theatre, Marble Arch, London, on Thursday, January 24.

Filmed at Shepperton Studios and at country club locations in Surrey, "Town on Trial" was directed by one of Britain's rising film-makers, John Guillermin; Maxwell Setton produced. Robert Westerby and Ken Hughes wrote the screenplay.

Astarte's 'Desired' For ABC

ASTARTE FILMS' "Desired," following its successful West End run, has been extensively booked by the ABC B circuit. This Eastman Color, X certificate, film, starring Etchika Choureau, Jean Danet and Dora Doll, will be co-featured with Astarte's Cinepanoramic "The Parasites," making a Continental double X programme.

"THE UNHOLY WIFE" is the final title of the RKO Radio picture starring Diana Dors and Rod Steiger. The production was filmed under the tentative title of "The Lady and the Prowler."

"The Unholy Wife" will mark the American debut of Miss Dors. John Farrow produced and directed the picture, which also stars Beulah Bondi and Tom Tryon.

REVIEWS FOR SHOWMEN

EDITED BY *JOSH BILLINGS*

YOUR NEW FILMS AT A GLANCE

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†**Anastasia (20th Century-Fox)—U.S**	**104 min. (U)**	Ingrid Bergman, Yul Brynner, Helen Hayes	Intriguing CinemaScope and Eastman Color romantic drama telling of a conspiracy to pass off a young woman as a daughter of the former Czar of Russia and collect a vast fortune. Ingrid Bergman's acting superb, co-stars impressive, emotional highlights compelling and staging de luxe	**Box-office prestige picture (C)**
Cha-Cha-Cha Boom! (Columbia)—U.S	**78 min. (U)**	Steve Dunne, Alix Talton, Perez Prado and his Orchestra	Up-to-the-minute Latin-American musical. Story of talent scout's romantic and professional vicissitudes lively, cast eager and guest artists and bands colourful	**Very good double bill (C)**
***Counterfeit Plan, The (Anglo Amalgamated) —British**	**86 min. (A)**	Zachary Scott, Peggie Castle, Mervyn Johns	Crime melodrama dealing with busting of tough counterfeiting ring. Stars versatile, love interest engaging, pace brisk and climax exciting and salutary	**Very good British booking (C)**
Don't Knock the Rock (Columbia)—U.S	**84 min. (U)**	Alan Dale, Fay Baker, Bill Haley and his Comets	Rock 'n' roll musical set in a small town. Plot slight, but players resourceful and tunes and bands popular	**Very good double bill (C)**
†**Girl Can't Help It, The (20th Century-Fox)—U.S**	**96 min. (A)**	Jayne Mansfield, Tom Ewell, Edmond O'Brien	Glorious CinemaScope and Eastman Color skit on rock 'n' roll, with gangster asides. Jayne Mansfield sensational, co-stars first rate, lines crisp, songs appropriate and settings lush	**Excellent light booking (C)**
†**Opposite Sex, The (MGM)—U.S**	**116 min. (A)**	June Allyson, Joan Collins, Dolores Gray	Sparkling CinemaScope and Metrocolor sex comedy drama with tunes based on the pre-war success, "The Women." Tale snappy and moving, stars glamorous and witty, sentiment appealing, numbers bright and presentation plush	**Excellent general booking (C)**
Power and the Prize, The (MGM)—U.S	**97 min. (A)**	Robert Taylor, Elisabeth Mueller, Burl Ives	Black and white CinemaScope big business melodrama about young executive who finds true love and a clear conscience more important than power. Acting first-class, heart angle warm and moral sound	**Very good general booking (C)**
Scandal, Inc. (British Lion-Republic)—U.S	**79 min. (A)**	Robert Hutton, Patricia Wright, Paul Richards	Who-dunnit concerning movie star wrongly accused of killing writer on lurid magazine. Story vague, cast uneven and production shoddy	**Third-rate second (C)**
Slander (MGM)—U.S	**80 min. (A)**	Van Johnson, Ann Blyth, Steve Cochran	Powerful Metroscope melodrama exposing methods adopted by publishers of gutter magazines. Script both revealing and touching, acting above average and feminine appeal strong	**Very good general booking (C)**
*†**Zarak (Columbia)—British**	**94 min. (A)**	Anita Ekberg, Victor Mature, Michael Wilding	CinemaScope and Technicolor adventure melodrama covering ding-dong battle between English major and dashing rebel chief during Victoria's rule in India. Yarn very ingenuous, teamwork exuberant, highlights spectacular, sex asides fruity and camerawork magnificent	**Capital British hokum (C)**

(C) SUITABLE FOR CHILDREN. * BRITISH QUOTA PICTURE. † IN COLOUR.

ANASTASIA

Twentieth Century-Fox. American (U). CinemaScope. Photographed in Eastman Color. Directed by Anatole Litvak. Featuring Ingrid Bergman, Yul Brynner and Helen Hayes. 9,457 feet. Release not fixed

GAY, moving and provocative CinemaScope and Eastman Color romance, adapted from the Broadway stage success. It tells of a conspiracy to pass off a dejected, mentally disturbed young woman as a daughter of the ill-fated Czar of Russia, murdered presumably with the rest of her family by the Reds in 1918, and thus claim a vast fortune deposited in her name. The story, an adroit mixture of fact and fiction, is superbly handled by Ingrid Bergman, the co-stars and the director, and magnificently mounted. A highly-polished charade, it cannot fail to intrigue and enthrall all but the toughest of the tough. Box-office prestige picture.

Story.—General Bounine, Chernov, Petrovin and Stepan, White Russians living in Paris, scheme to gain a fabulous sum sent by the Czar to London shortly before he and his family were annihilated. They prevent a destitute young woman, who closely resembles the Czar's youngest daughter, Anastasia, from throwing herself into the Seine and, taking full advantage of the fact that she has lost her memory, groom her to impersonate Anastasia. She is eventually presented to former members of the Russia Court, but an ex-Chamberlain says she is a fraud. Bounine then decides to accompany the girl to Copenhagen and parade her before Anastasia's grandmother, the Dowager Empress, and her nephew, Prince Paul, once betrothed to Anastasia. At first, the Dowager Empress refuses to see the girl, but meanwhile she wins the heart of Prince Paul. Finally, the Dowager Empress meets her and accepts her as Anastasia. A grand ball is arranged to announce Anastasia's engagement to Prince Paul, but at the last minute she and Bounine disappear.

Production.—The picture opens in a dingy cellar in Paris, but steadily advances to night club and palatial Copenhagen interiors; and the constantly changing backgrounds perfectly fit both its poignant and its light-hearted moods. Ingrid Bergman acts so cleverly and subtly that it is hard to tell whether or not she is the real Anastasia. Truly an Academy Award winning performance this! Yul Brynner impresses as Bounine, Helen Hayes makes a majestic and dignified, yet very understanding Dowager Empress, and Akim Tamiroff and Martita Hunt furnish apt comedy relief as Chernov and the Dowager Empress's lady-in-waiting respectively. The rest, too, are impeccable. Its climax is open to many interpretations, but oddly enough the element of doubt adds to the enjoyment. Great things can be confidently expected of this sophisticated fairy story.

Points of Appeal.—Captivating theme, brilliant portrayal by Ingrid Bergman, outstanding supporting cast, elegant presentation, widely publicised title, CinemaScope, Eastman Color and U certificate.

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THE OPPOSITE SEX

MGM. American (A). CinemaScope. Photographed in Metrocolor. Directed by David Miller. Featuring June Allyson, Joan Collins and Dolores Gray. 10,447 feet. Release March 4, 1957

SPARKLING CinemaScope and Metrocolor sex comedy drama, with tunes. Based on the pre-war success, "The Women," it's about a former actress, married to a Broadway producer, who discovers through gossipers that her husband has been having an affair with a slinky chorus girl, naturally takes umbrage, but finally demolishes her rival in circumstances that put many of the scandal-mongers to flight. In this version, men are seen, not just heard of, and their presence, plus catchy songs and scintillating dance ensembles, considerably widens the play's scope. It's the cat's whiskers! Excellent general booking.

Story.—Kay, one time singer and dancer married to Steve Hilliard, an impresario, and mother of a seven-years-old daughter, Debbie, learns from her sophisticated women friends that Steve is going around with Crystal, a snappy but unscrupulous chorine. Amanda, a playwright, helps Kay to overcome her humiliation, but just as Kay abandons the idea of divorcing Steve, Crystal creates the impression that she is still his girl friend. Kay, accompanied by a bunch of prospective divorcees, goes to Reno and secures her freedom. Sylvia, one of the group, falls for Buck Winston, a singing cowboy, and plans to launch him on Broadway. Meanwhile, Debbie informs Kay that Steve still loves her. Later, Kay hears that Crystal, now married to Steve, is secretly meeting Buck. That does it! Kay immediately gets to work, settles Crystal's hash, pays back the other gossipers in their own coin and ultimately remarries Steve.

Production.—The picture has many by-plots, as well as musical embellishments, but there is no overlapping and its point remains as sharp as ever. June Allyson acts with her heart and her head and sings pleasantly as Kay, Joan Collins, amply endowed physically, has a field day as the two-timing Crystal and Dolores Gray is a regular man-eater as Sylvia. Ann Sheridan, Agnes Moorehead, Ann Miller, Charlotte Greenwood, Joan Blondell and a host of other talented and alluring women also carve substantial niches for themselves, but Leslie Nielsen and Jeff Richards refuse to be trodden upon as Steve and Buck. The small child interest, naturally handled by Sandy Descher, subtly prevents the acid from eating into the script, and the song and dance numbers are lavishly mounted. A marvellous woman's film, it's certain to attract males, too.

Points of Appeal.—Witty and astringent tale, glamorous stars, clever dialogue, de luxe wardrobe, melodies, provocative title, CinemaScope and Metrocolor.

ZARAK

Columbia. British (A). CinemaScope. Photographed in Technicolor. Featuring Anita Ekberg, Victor Mature and Michael Wilding. Produced by Phil C. Samuel. Directed by Terence Young. Screenplay by Richard Maibaum. 8,577 feet. Release February 11, 1957

LARGE-SCALE CinemaScope and Technicolor adventure melodrama, based on a best-seller. It covers a ding-dong battle between an English major and an Indian rebel chief and ends in the latter sacrificing his own life to save the former's. It unfolds in the "Four Feathers" period, but exercises much less restraint in its handling of heroics, villainy and sex than the A. E. W. Mason epic. Unbridled exuberance occasionally creates laughter in the wrong place, yet, by and large, the over-all's not only a real, but gargantuan, meal for the ninepennies. Capital British hokum.

Story.—Zarak, a proud and handsome Indian, is banished from his village for making love to Salma, his powerful father's favourite wife. He becomes the leader of a murderous band of outlaws and Major Ingram, a British officer, receives orders to capture him and his followers. Zarak again meets Salma in Peshawar, but discovers that she has been dancing in a notorious pleasure house and is, according to his code, a defiled woman. Meanwhile, Cathy, Ingram's wife, joins her husband. After returning to the hills, Zarak and his hordes engage Ingram and his men. Zarak is wounded and, half blind, kills a Holy Mullah in error. Now defiled himself, he flees to Salma and subsequently surrenders to Ingram. Later, Ahmad Khan, Zarak's bandit rival, seizes Ingram, but Zarak atones for his sins by saving Ingram's life at the cost of his own.

Production.—The picture, probably the biggest bit of hokum ever to hit the screen, leaves nothing to chance and even less to the imagination. The British officer is always the gentleman, his wife remains perfectly cool in the hot climate, camels, as well as horses, figure in the many spectacular forays, hot-cha-cha harem sequences abound, a theme song accompanies much of its action, and, above—or below—all, religion creeps into the climax. As for the acting, Victor Mature displays tireless bravado as Zarak, Michael Wilding keeps a stiff upper lip in testing circumstances as the true-blue, though somewhat dim-witted, Ingram, Eunice Gayson is very South Kensington as Cathy and Anita Ekberg revels in striptease as Salma. The other well-known players, like most of the stars, perform with their tongues in their cheeks. The dialogue, definitely *Boys' Own Paper*, is appropriate, and the CinemaScope and Technicolor camera mobile. Great fun, whichever way you look at it; it's bound to hit the popular jackpot.

Points of Appeal.—Crowded plot, box-office team, lively highlights, spacious presentation, provocative title, stupendous advance publicity, British label, CinemaScope and Technicolor.

THE GIRL CAN'T HELP IT

Twentieth Century-Fox. American (A). CinemaScope. Photographed in Eastman Color. Directed by Frank Tashlin. Featuring Jayne Mansfield, Tom Ewell and Edmond O'Brien. 8,750 feet. Release not fixed

GLORIOUS skit on rock 'n' roll, with rollicking gangster asides. Richly mounted and brilliantly photographed in CinemaScope and Eastman Color, it concerns a wealthy racketeer who engages a sozzled publicity hound to bring his girl friend juke box fame, but ends by becoming a disc favourite himself. It artfully indulges in night club crawls and these give it an excuse logically to introduce tip-top bands and singers, as well as promote Jayne Mansfield, the current pin-up sensation, to stardom. Burlesque at its best, it'll split the sides and set the feet tapping of young and old alike. Excellent light booking.

Story.—Tom Miller, a theatrical agent who had taken to drink following an unhappy love affair with Julie London, a glittering "canary," is hired by Marty Fats Murdock, a wealthy racketeer, to make a star of his friend, Jerri Jordan. Jerri has a striking figure, but yearns to be a home girl and not a headliner. Tom tries her out and finds she has no voice, but Fats insists that many highly paid singers can't sing. Fats then gives Jerri a number, "Rock Around the Rock Pile," which he had composed while in prison. A record is made, but juke box king Legs Wheeler, once Fats's rival, refuses to use it. Fats immediately rips out Wheeler's juke boxes from restaurants and clubs and installs his own. Meanwhile, Jerri, who really can sing, falls for Tom and he for her, but Mousie, Fats's understanding lieutenant, keeps their secret from Fats. Finally, Wheeler goes gunning for Fats, but when he hears him sing "Rock Around the Rock Pile" he changes his mind and signs him up!

Production.—The picture takes the mickey out of rock 'n' roll, yet paradoxically enough boosts that crazy form of dancing and singing. Jayne Mansfield, who has curves that make the Italian stars look flat-chested, considerable talent and much natural charm, is terrific as Jerri. Tom Ewell thoroughly amuses as the alcoholic, jittery Tom, and Edmond O'Brien displays a keen sense of parody as Fats. Its cast also includes many famous vocalists and a host of equally famous instrumentalists. The verbal cracks are marvellous, and the twist climax a riot. In short, "The Girl Can't Help It" just can't help being a sure-fire success.

Points of Appeal.—Snappy story, Jayne Mansfield, clever co-stars, galaxy of guest artists, lush staging, big exploitation angles, CinemaScope and Eastman Color.

THE COUNTERFEIT PLAN

Anglo Amalgamated. British (A). Featuring Zachary Scott, Peggie Castle and Mervyn Johns. Produced by Alec C. Snowden. Directed by Montgomery Tully. Screenplay by James Eastwood. 7,874 feet. Release February 4, 1957

ACTIONFUL crime melodrama, pivoting on one of England's stately homes. It shows how the Yard puts paid to a counterfeiting ring, dominated by a ruthless killer, and deftly relieves its roughstuff with popular romance. An attractive and competent cast gives it all it's got, thrills abound and detail and atmosphere are realistic. Very good British booking.

Story.—Max Brandt, a convicted murderer, escapes from the French authorities and, accompanied by his stooge, Duke, heads for England. He calls on Louie, a wartime accomplice, at his country seat and forces Louie, a one-time forger, to convert his cellar into a shop for the manufacture of phoney fivers. Complications arise when Carol, Louie's comely daughter, arrives from the Continent, but Max threatens to kill her if she tells the police. A crime syndicate is created to dispose of the fivers, but Louie, fearing for Carol's safety, secretly informs the Yard. Detectives rush to the house and find Max, having shot Louie, involved in a gun fight with Bob, Carol's boy friend. Max and Duke try to get away in a jeep, but plunge over a cliff to their deaths.

Production.—The picture handles its meaty plot seriously and the thoroughness of the police methods, reminiscent of the popular Scotland Yard series, help considerably to give validity to the exciting happenings. Zachary Scott makes a really evil Max, Peggie Castle shows spirit as Carol, Mervyn Johns wins some sympathy as the blackmailed Louie, Sydney Tafler has his moments as a go-between and John Welsh is most professional as a police inspector. The supporting characters, too, are convincingly drawn and Horace Lindrum, the snooker champion, provides welcome diversion. The main action takes place in Louie's magnificent home, but shots of the seamy side of London's life strengthens atmosphere. As for the climax, it's quite a corker.

Points of Appeal.—Robust story, first-rate cast, husky highlights, pleasing love interest, arresting title and hectic finale.

THE POWER AND THE PRIZE

MGM. American (A). CinemaScope. Directed by Henry Koster. Featuring Robert Taylor, Elisabeth Mueller and Burl Ives. 8,760 feet. Release January 28, 1957

BIG business melodrama, alternating between New York and London. Presented in black-and-white CinemaScope, it's about a young executive, protégé of a ruthless tycoon, who falls for an Austrian refugee and allows his heart partly to rule his head, but ends up by usurping his irate boss's throne. It's cast in a similar mould to "Executive Suite," but has a much stronger love angle. This, with its obvious star values, tips the scales firmly in its favour. Very good general booking.

Story.—Cliff Barton, eager young business man son of a parson employed by George Salt, self-made head of a giant American metal corporation, is engaged to Joan, Salt's niece, but postpones his marriage to visit London and negotiate an important African concession with a British firm. Cliff does not approve of Salt's plan, but nevertheless carries out instructions, and he and Mr. Carew, chairman of the English concern, get down to brass tacks. Later, Cliff meets Miriam Linka, former refugee from a Nazi concentration camp, and eventually asks her to marry him. Inspired by Miriam, he subsequently tells Carew about Salt's unscrupulous methods. When Cliff returns to America, Salt determines to sack him and discredit Miriam, but Guy Eliot, an influential director, unexpectedly supports Cliff. Salt retires and Cliff takes over and weds Miriam.

Production.—The picture makes some telling cracks at big business, the American way of life, the Church, witch-hunting and British imperialism, but its compelling romantic interest preserves essential balance and creates feminine

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appeal. Robert Taylor contributes a thoroughly convincing portrayal as Cliff, Elisabeth Mueller meets all emotional demands as Miriam, and Burl Ives fairly sizzles as the power-crazy Salt. Charles Coburn, Cedric Hardwicke and Mary Astor also pull their weight. The dialogue is intelligent and the staging more than adequate. In all, slick box-office accountancy.

Points of Appeal.—Holding story, first-rate acting by popular stars, moving sentiment, neat climax and arresting title.

SLANDER

MGM. American (A). Metroscope. Directed by Roy Rowland. Featuring Van Johnson, Ann Blyth and Steve Cochran. 7,200 feet. Release February 18, 1957

OUT-OF-THE-RUT Metroscope melodrama, aimed at the unscrupulous proprietors and publishers of large circulation scandal magazines. It occasionally resorts to theatrical means to justify its end, but for the most part rings true. By delivering its message via the heart, it also creates feminine appeal. The players are popular and shrewdly chosen and the staging generous. Very good general booking.

Story.—H. R. Manley, owner of a highly profitable dirt flinging weekly, discovers that Scott Ethan Martin, originator of a successful puppet show, has a prison record. He threatens to publish Scott's story unless Scott gives him the low-down on a famous actress whom he had known in his youth. Although he has a wife, Connie, and a small son, Joey, to support and is about to close a big TV deal, Scott refuses to trade. Manley exposes Scott, and Joey, hounded by his schoolfellows, runs into a truck and is killed. Scott then goes on TV and warns people against encouraging scandal sheets. Shortly afterwards, Manley's mother, addicted to drink, because of her loathing son's profession, shoots Manley.

Production.—The picture really gets to work on the owners of muck raking journals who try to excuse their lucrative activities by claiming that they are doing a public service, and earns considerable applause. Van Johnson acts with commendable restraint as Scott, Ann Blyth, despite her limited emotional range, charms as Connie, Steve Cochran registers as Manley, the man who kids himself he is a crusader, and Richard Eyer makes a completely natural Joey. Marjorie Rambeau strikes a slightly less realistic note as Mrs. Manley, but nevertheless supplies valuable colouring matter. There is plenty of movement, as well as dialogue, and an effective curtain.

Points of Appeal.—Holding and purposeful plot, good characterisation, strong human angle and provocative title.

DON'T KNOCK THE ROCK

Columbia. American (U). Directed by Fred F. Sears. Featuring Alan Dale, Fay Baker and Bill Haley and His Comets. 7,561 feet. Release February 4, 1957

HIGH pressure rock 'n' roll musical, unfolded in a small town. Follow up to "Rock Around the Clock," but slightly less ambitious, it describes a battle between the cats and Mrs. Grundies and ends, needless to say, in complete victory for the former. The cast is headed by crooner Alan Dale, but Bill Haley and His Comets also figure prominently in the proceedings. Definitely home and dry, anyway as far as the teenagers are concerned. Very good double bill.

Story.—Arnie Haines, a rock 'n' roll singer, and his pals decide to take a rest in Mellondale, their home town and Bill Haley and His Comets agree to play their immediate dates. Once in the sticks, Arnie finds that George Bagley, the mayor, is against sinful music. He also has to contend with Arlene MacLaine, a hostile columnist. To avoid trouble and please his fans, Arnie arranges for a rock 'n' roll dance to be held in an adjacent town. Sunny, a man-crazy teenager, becomes annoyed when Arnie rejects her advances and starts a riot. However, Francine, Arlene's daughter, discovers that Arnie had been framed and Arnie gets a chance to convince his detractors that rock 'n' roll is no wilder than the Charleston or the Black Bottom.

Production.—The picture, a light-hearted defence of hot rhythm uses a neat story to put over it propaganda. Alan Dale acts adequately and croons vigorously as Arnie, Patricia Hardy pleases as Francine, Jana Lund is a thorough minx as Sunny and Fay Baker and Pierre Watkin do their stuff as Arlene and Mayor Bagley. Bill Haley and His Comets, Little Richard, the crazy coloured singer, and Dave Appell and His Applejacks fill in the gaps. In all, a spirited rock 'n' roll festival.

Points of Appeal.—Popular and talented stars, title, wide exploitation angles and U certificate.

CHA-CHA-CHA BOOM!

Columbia. American (U). Directed by Fred F. Sears. Featuring Steve Dunne, Alix Talton and Perez Prado and his Orchestra. 7,015 feet. Release, February 11, 1957

LIVELY musical, with a hot Latin-American tempo, describing the efforts of a talent scout to discover fresh personalities. Its tale, slight thought it is, makes a stylish platform for "cha-cha-cha" bands and singers and gifted dancers, and its leading players, guest artists and director see that it has zing. Gay and melodious, it's certain to capture the fast increasing jive and bobby-sox trade. Very good double bill.

Story.—Bill Haven, a wide-awake talent spotter, and his boss, head of a gramophone company, have a row and Bill goes to Cuba hoping to find enough new material to start up on his own. His girl friend, Debbie Farmer, employed by a rival firm, follows him for obvious reasons. Bill and his aide, Pablo, put Perez Prado and his famous band, and Nita Munay and Elvarez, dancers, under contract, but complications arise when Nita throws her cap at Bill. Debbie, however, finally outwits Nita and Bill solves his other problems by joining Debbie's organisation.

Production.—The picture, or rather "cha-cha-cha" album, is definitely in the groove and its showmanship commends it to the majority. Steve Dunne and Alix Talton form a spirited romantic team as Bill and Debbie, Jose Gonzales Gonzales provides appropriate light relief as Pablo and Sylvia Lewis, skilfully partnered in dance acts by Dante DePaulo, has got what it takes as Nita. Perez Prado and his band and other popular orchestras also do their stuff. Neat wisecracks and colourful settings round off the jolly jamboree.

Points of Appeal.—Story, title, stars, talent, wide exploitation angles and U certificate.

SCANDAL, INC.

British Lion-Republic. American (A). Directed by Edward Mann. Featuring Robert Hutton, Patricia Wright and Paul Richards. 7,097 feet. Release not fixed

HALTING who-dunnit, culminating in a protracted trial scene. It concerns a movie star who is wrongly arrested for killing a member of the staff of a cheap magazine, but luckily escapes the chair. Attempts are made to expose a certain section of the yellow press, but the indictment fails to stick, let alone furnish gripping entertainment. Third-rate second.

Story.—Brad Cameron, a famous screen star, becomes the target of *Scandal*, a lurid publication. Brad's wife, Marge, and the studio executive fall for the article and Brad finds himself in the dog-house. He starts a libel suit, but shortly afterwards Jess Blancher, the man responsible for the malicious write-up, is discovered murdered. Brad, the obvious suspect, stands trial, but his lawyer friend, Martin Ellis, finally clears him and unmasks the real killer. Brad's studio contract is then renewed and he and Marge are reconciled.

Production.—The picture has a promising theme, but its cast and director allow it to peter out. Robert Hutton gives a listless performance as Brad, and Patricia Wright, Paul Richards and the other players, too, act like tired Tims. To make matters worse, the lines are cliché-ridden and the staging shoddy. Its length's also against it.

Point of Appeal.—Title.

Shorts

British Lion

SUEZ. American (U). Directed by Peter Hopkinson and John Hales. Technicolor. 2,290 feet.—No highway of commerce in the world commands so much attention in these days as does that bone of international contention, the 100-mile-long Suez Canal. This short, which tells its story from the time when the first waterway was built in 2,000 B.C until very recent times, comes at an opportune moment. Tracing its early history and dealing with its functions the story, which is told in a well-balanced admixture of photography, animation by Halas and Batchelor Cartoon Films and the effective employment of illustrations made at the time when Ferdinand de Lesseps's dream of a 100-mile waterway became a reality some 90 years ago, makes it one of more than transitory interest. The work of the pilots, the passage and manoeuvring of big ships and the task of upkeep are all factually and interestingly portrayed. And the fact that it was made before Nasser put it out of service adds a note of wistful nostalgia that points a lesson to adorn a tale of human skill, courage and tenacity.—B. W.

MGM

HOLLOW HILL. British (U). Produced and directed by Robert Henryson. 1,464 feet.—Travelogue-style view of a present-day village near the Chilterns which used to be the scene of black magic rituals, pagan rites and secret orgies. Good filler on an out-of-the-rut subject.

LAND OF BENGAL. British (U). Technicolor. 2,472 feet.—Well-photographed story of the growing, manufacture and export of jute in a hot and wet country. Informative rather than entertaining.

DOWN BEAT BEAR. American (U). Technicolor and CinemaScope. 580 feet.—Usual high standard Tom and Jerry cartoon with the heroes involved with a bear that likes dancing.

CAT'S MEOW. American (U). CinemaScope cartoon. 600 feet.—Good cat and dog battle with the cat winning all the way until the last shot.

BARBECUE BRAWL. American (U). CinemaScope and Technicolor cartoon. 606 feet.—Very amusing cartoon on the current craze for cooking succulent steaks in the open over charcoal.

BLUE CAT BLUES. American (U). CinemaScope and Technicolor cartoon. 613 feet.—Good cartoon in which Tom and Jerry find, as do flesh and blood characters on occasion, that suicide is the only way out of the eternal love triangles.—J. C.

Warner

HEAVEN SCENT. American (U). Technicolor. 612 feet.—The wild skunk wooer pursuing his opposite number all over house, field and mountain. Pepe le Pew's snippets of French and the Gallic signs are funny, more so than the mechanical craziness, in fact. Average cartoon item.

ANIMALS AND KIDS. American (U). Produced and directed by Robert Younger. 944 feet.—Youngsters and zoo animals at close quarters with usual appeal traded on; best are the bears. A funny-funny commentary is overdone. Good for popular halls.

HOUSE-HUNTING MICE. American (U). Technicolor. 647 feet.—The title tells which animals are distorted by the artist. Robot appliances lend ingenuity to the rapid action in a skit on labour-saving houses. Good cartoon for most halls.

THE SPORTING IRISH. American (U). WarnerColor. Produced and directed by Andre de Lavarre. 824 feet.—By miles the pick of this batch; Galway races, Ireland's national stud with Derby-winner Tulyar, and splendid footage of Dublin Horse Show—all superb colour camera-work. Outstanding short for all audiences.

14-CARROT RABBIT. American (U). Technicolor. 650 feet.—Bugs Bunny gold-prospecting in Klondyke up against hefty claim-jumper; snappy incidents, neat finale. Excellent cartoon fare.—P. L. M.

CEA GENERAL COUNCIL: Anti-tax Trailers—Valuations—New Branch Trustees Recommended

Screens WILL Be Used in Tax Campaign

continued from page 9

any exhibitors in the country, other than, perhaps, Sir Alexander King's and the people in Llandudno, had brought this so much to the public as J. Arthur Rank.

What was the difference between putting The Rank Organisation advertisements in the *Financial Times* and other daily papers and showing it on the screen? He hoped that when the motion was approved there would not be months of delay over what form it should take. They should not think of trailers only, but real propaganda which would create a desire to placate the cinema industry.

A. Spencer-May was against the trailers. He said it was a good idea in many respects, but the public came to cinemas for amusement and was not interested in trailers. He had been informed by the President of the Board of Trade that the Chancellor started considering his budget in the middle of January and he therefore did not think there was time for this campaign to be effective. The time of the general council delegates would be better employed in seeing their MPs—who would not see this trailer.

A. Levison agreed with Mr. Spencer-May and said that far more could be done by bombarding MPs weekly with telegrams giving dates of closures of cinemas. He did not think the public would sign petitions unless it was promised reduced admissions.

'Use of Screens'

T. F. Massicks supported the Leeds motion, which did not say anything about trailers, but suggested "the use of screens." Methods would have to be gone into carefully. If they could get a film showing the public where the money was going, that would be the most effective. The trade wanted the help of CMA.

T. W. B. Lambert said that, as the success of the scheme seemed to revolve around the big circuits, he would like to know if Mr. Dewes would state more specifically why he objected to the proposal and, if the general council carried it, if CMA would support it on its screens?

S. K. Lewis thought that this was a matter which could be argued either way. The major circuits were just as much interested in the reduction of tax and would, indeed, do everything possible to bring that about. If the general council decided to do something on these lines, upon which his company (ABC) had an open mind, he thought his directors would agree to co-operate, depending upon the method and type of trailer decided upon at a later date.

No Public Benefit

He felt they should steer clear of trailers which might convey to the public that it was going to benefit in consequence of any reduction. They could have in mind in the compilation of the trailer the idea that there was the possibility of local entertainment being taken away if something were not done and, at the same time, point out the prices of admission paid and the tax applicable.

A. S. Hyde stated that a newsreel the previous evening which he had seen advertised the case of the doctors who were asking for an increase which would cost the country £20 million. He felt that exhibitors had a much better case for relief and should get it into the newsreels. He, personally, had no use for trailers.

Mr. Dewes said, in regard to advertisements in the national press, some might think this illogical in view of his remarks. It was not. The advertisement mentioned was one of a series of prestige advertising at considerable cost in carefully chosen newspapers to reach the type of reader who was in a position to help obtain tax relief. A considered case had been put for radical reduction of tax in a form which it was thought would best register and this approach had had a reasonable measure of success. His company did not think, in view of the mixed type of cinema audiences that the Leeds proposition would have any success.

The president, B. T. Davis, said that when the AITC case was published it would be found to be factual and mainly supporting the small exhibitor. Mr. Prendergast had stated that his proposition was opposed by groups in the AITC. That was not so. Mr. Berriman had said that the AITC had had no results, but it could not be dismissed like that, as the AITC had had only one year's attempt and had been met by a Chancellor who had made it quite plain that there would be no tax concessions to anyone.

With regard to the question of secrecy, that would not be repeated in the present campaign. The AITC was finalising the case on January 23 and as soon as possible after presentation of the case to the Chancellor, it would be published. The CEA representatives had twice gone back to the AITC with this proposal and twice the majority had been against it. He felt that they should again go back to the AITC and thereafter the CEA must take the responsibility of doing what the general council wanted.

In view of this position he asked if Mr. Prendergast was prepared to withdraw his motion until the further reply had been received from the AITC.

Mr. Prendergast declined.

The resolution was put and carried by a large majority.

It was agreed that the decision should be announced to the next meeting of the AITC on January 21.

Sub-committee

W. Berriman then moved, T. W. B. Lambert seconded: "That a sub-committee be formed immediately for the implementation of this decision and that it be given plenary powers."

E. J. Hinge said that if the committee had full powers to act it would also need full powers in regard to the amount spent. The political fund could not bear the cost and the finance and management committee knew that the association was already working on a small margin. There could, of course, be a special levy for the entertainments tax campaign.

It was agreed that the sub-committee should be composed of the finance and management committee, members of the entertainments tax committee, who were not members of the finance and management committee, and J. X. Prendergast.

Committee Dates Changed

DATES of finance and management committee meetings for the next two months have been altered because some officers will be attending branch annual meetings.

So that the branches may know when to expect the committee's reports for consideration at branch meetings, it should be noted that the next meeting of the committee will be on January 23 and the following one on March 5.

AGM AND BANQUET

The annual general meeting of the association will take place on Tuesday, March 12, and will be followed by the annual banquet in the evening at Grosvenor House, W1.

NEW RATING BILL WILL HELP

CINEMAS will benefit under the new Rating and Valuation Bill unless it is substantially amended before becoming law, the council was told in a letter from the association's rating advisers, Sidney and Graham Motion.

The letter stated: "This bill is of course now available and it appears that cinematograph theatres will benefit under its provisions unless it is substantially amended before passing into law. As it stands, it provides for the reduction of one-fifth in the net annual value of shops, offices and business premises exclusive of factories.

"As a reduction in the over-all rateable value of all classes of premises will result, the effect should be to increase the rate poundage and transfer slightly more of the rate burden on to private houses and other classes of property not given preferential treatment by the bill.

"Our present view is therefore that the bill is satisfactory so far as your industry is concerned. It is, however, difficult to comment further at this early stage as the bill may be amended in its passage through Parliament."

Custodian Trustee for Each Branch

A CUSTODIAN trustee to hold branch property and investments was proposed in a finance and management committee report, which was adopted.

The report stated: "A suggestion was made some while ago by the Sheffield branch for an alteration to the association's rules to make possible the appointment of a custodian trustee to hold branch property and investments.

"The reason for the suggestion was that, when occasion sometimes arose for an alteration to be made in investments, the trustees in whose names the investments had originally been made might possibly have resigned or even died, and complications then arose.

"Your committee considers that the suggestion is a good one and recommends that a suitable amendment to rule be put forward at the annual general meeting in March. The proposed new rule would make the appointment of a custodian trustee permissive and not obligatory and would make no difference to the other functions of the ordinary trustees.

"It is proposed to apply the new rule both to branches and to head office."

'Renters Squeezing Non-co-operators'

CERTAIN exhibitors who had been granted reduced film hire to enable them to pay the levy were being told by one or two renters that, unless they agreed to forgo the reduced film hire on certain outstanding films, the renters concerned would not book these to them, reported G. H. Lee.

The general secretary asked that specific details be sent to him so that the matter might be investigated.

Westrex Problem Not Settled

SINCE the December general council meeting, there had been further correspondence with Westrex concerning provisions in the company's agreement for servicing sound equipment, stated a finance and management committee report.

It appeared that the points put forward by the CEA had not yet been cleared and a further letter was to be sent to Westrex.

A further report would be made in due course.

CONFERENCE PLANS NOW READY

THE general secretary reported that he had received copies of the programme for the summer conference and forms of application for hotel accommodation from the Scottish branch. These would be circulated to delegates immediately.

In the meantime delegates should note that their applications should be in by February 16 in order to secure the accommodation specially reserved for officials and general council delegates.

Next Council Meeting

THE next meeting of the general council will be held in London on February 13.

Masqueraders to Present a Farce

THE Masqueraders Dramatic Society, which comprises employees of Rank Precision Industries, Ltd., will present Colin Morris's farce, "Missing—Believed Married," at the Twentieth Century Theatre, Westbourne Grove, W1, on January 30 and 31.

Direction is in the hands of Charles Rudd, of Rank Precision's accounts department.

Dutch Cinemagoers Spent More in 1955

DUTCH cinemagoers spent 128 million guilders on admissions to cinemas and theatres in 1955, compared with 114 million in 1954. Of the 114 million tickets bought (10.7 per head of population) 57 per cent. were for cinemas. The Dutch finance minister received 27 million guilders (19 cents of each guilder). These figures were supplied by the Dutch statistical office.

PORTSMOUTH **ET Campaign Discussed**

'Screens Have Always Been Unbiased'

THE USE of screens for publicising the entertainments tax campaign was discussed at last week's meeting of the Portsmouth and Isle of Wight branch CEA.

P. J. Milsom said they might get some action from the public if they promised a reduction of seat prices.

"But you won't get much action unless you promise them something," he added.

A. Levison thought a much better idea would be to bombard MPs with telegrams giving them data and reasons every time a cinema closed.

P. H. Lang put forward the point that the public went to the pictures for entertainment.

"Why should we plug our own troubles?" he asked. "They have enough troubles of their own."

The chairman, E. A. Phillips, said their screens had always been unbiased, and it would be wrong to use their screens now for this purpose. He thought they might use their press advertisements, however, for some message.

Bad Publicity?

Mr. Milsom felt there had been a lot of publicity about cinemas closing, which was not doing the industry any good.

"A lot of our trouble, apart from entertainments tax," he said, "is that there is an insufficient number of good pictures to bring the people in. And that is the general feeling among a lot of people.

"We have had very little in the past two or three years to combat the television menace."

The public was more discriminating now, observed D. Shave, and some films were taking less today than they would have done a few years ago, because of television.

Mr. Levison said that unless the industry got the reduction in tax asked for, many smaller cinemas would fold up, particularly with the increase in levy.

New Officers

Mr. Phillips was elected to succeed James Holland as chairman of the branch for the ensuing year.

He said that, although he was in the northernmost tip of Hampshire (Aldershot) and might be a little out of touch with local problems, he would do his best to fill the post.

Mr. Holland wrote that he would be unable to continue in office, owing to ill-health, and it was agreed to send him a note of good wishes for his speedy recovery.

P. H. Lang was elected vice-chairman, and other officers were appointed as follows: treasurer, H. J. Court; trustees, J. Holland, A. Levison, P. J. Milsom; delegate to general council, A. Levison; deputy delegate, P. J. Milsom; auditor, F. Barter; executive committee, G. Boddy, H. Laybourne, P. Reed, F. Stewart and V. Ward.

The government's proposal to extend the quota period in the Cinematograph Films Bill came as a surprise, as they had been told it would be kept separate from the levy, said Mr. Levison.

"I do not know why the government should be so dishonest," he declared. "I do not think Colonel Nasser could have done better."

Referring to the published assurance given to smaller exhibitors by Mr. S. J. Erroll, parliamentary secretary to the Board of Trade, Mr. Levison said: "It makes good reading, but I have read such things before. I just don't trust them."

Regarding the levy, he thought it had been worked out in "a dreadful way. In it there is nothing to compel producers to show any type of figures," he said. "We have the onus of collecting the levy, keeping books, and also paying the fines and getting into trouble."

In his annual report, the secretary, E. W. Burden, stated that the branch membership at the end of the year was 50.

Reference was made to the recent Hungarian relief fund collections in Portsmouth, and Mr. Levison said that the success gained had depended on the cinema staffs and not on the collectors. In many cinemas, in fact, there were no collectors.

"I think we should say in the future: 'No collectors, no collections'," he added.

Mr. Burden reported that there had been an apology for the shortage of collectors from the Lord Mayor's secretary.

The branch's annual accounts showed a surplus on the year's working of £6 18s. 6d., which was thought to be satisfactory.

It was agreed that local donations should continue as at present: A halls £1 11s. 6d.; B halls £1 1s.; C halls 10s. 6d.

Notification was received that the King's, East Cowes, had now been closed.

CEA Electrical Report Protest is Successful

THE CEA has made a strong protest to Worthing corporation, which decided last July that the scope of the report to be furnished by cinema licensees on the electrical installations of each cinema in the resort should be extended to cover the entire electrical installations.

The protest was that the request was "quite unconstitutional," as it was the statutory duty of the licensee to comply with the Home Office regulations, but there was no legislation in the country which enabled an authority to call upon a citizen to submit proof that he is law-abiding.

In the circumstances, the CEA advised its members to submit the electrical certificates in the form and manner recommended by the Home Office, but not to submit any additional reports as to compliance or otherwise with the statutory regulations.

Now the matter has been reviewed by Worthing watch committee, whose town clerk says he "has made it clear" to the CEA that in asking for this report the committee was endeavouring to secure the co-operation of the licensees in ensuring the regulations were being fully observed, but that in the circumstances it did not appear any further action was called for in the matter.

H. E. ASKEW has been appointed the Liverpool representative of Butcher's Film Distributors, Ltd., and will work from the following address: 11, Camden Street, Liverpool, 1 (Liverpool, North, 1518).

London's latest dubbing theatre

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a modern and economical recording and dubbing theatre in central London.

Situated in Wardour Street the facilities available for use by film production companies include:

A Main Channel recording unit consisting of an R.C.A. PM 38E for photographic or magnetic recording. This can be used with either 4 synchronous photographic and 2 non-synchronous reproducer heads, or 1 magnetic, 3 photographic synchronous and 2 non-synchronous reproducer heads.

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all enquiries should be made to:

The Studio Manager,
Film House Productions Ltd.,
Film House,
Wardour Street, W.1.
Telephone: GERrard 6461.

Scenes at the gala world premiere of Warwick's new Columbia release, ZARAK, at the Odeon, Leicester Square, last Thursday, and at the party that followed. (1) Mike Frankovich, Columbia managing director; the Lady Mayoress; Earl Mountbatten; Countess Mountbatten; Mrs. Irving Allen; and the Lord Mayor of London. (2) Mrs. Latta; C. J. Latta, managing director, ABPC; Irving Allen, managing director, Warwick Film Productions; Mrs. Allen; and Mrs. O'Neill. (3) James Carreras, managing director, Exclusive Films; Mrs. James Carreras; Mrs. Michael Carreras; and Michael Carreras, director, Exclusive Films. (4) Sam King, managing director, Shipman and King Cinemas, and Mrs. King. (5) Shirley Ann Field and Donald Campbell. (6) Moira Lister and her husband, Vicomte D'Ortes. (7) Ann Todd and Anthony Ireland. (8) Van Johnson and his wife

This Was the Opening of the Year

IN THE opinion of more than one newspaper columnist, the "Zarak" premiere will undoubtedly be remembered as the opening of the year. It was a real spectacle. Obviously, the exploitation methods adopted by the film industry are guided to a great extent by the type and subject matter of the product in hand.

Columbia and Warwick evidently decided that this was to be a real old hummer on the traditional circus formula—and they put on a real Barnum and Bailey extravaganza.

The whole gigantic effort was not solely intended as publicity for the film; it was the decision of the Variety Club of Great Britain, which put on the show, to run it in aid of the Lord Mayor of London's Hungarian and Central European Relief Fund.

Throughout the planning and organisation stages of the premiere, this thought was uppermost in the minds of those responsible; and, indeed, showmanship in its widest and boldest sense had to be exploited to the full if the high monetary target they had set themselves was to be reached.

Eartha Kitt caught during a rehearsal for the stage show, with a thoughtful Cubby Broccoli in the background

The twin aims of this premiere have certainly been fulfilled spectacularly: the appeal fund is not only much the richer, but, in addition, there must be few cinemagoers in this country who are not now well aware of "Zarak."

As in all such events, it is hard to apportion fairly the credit due to everyone concerned; there are so many who should be praised. But some of the leading lights of this presentation cannot be left out.

First Accolade

Clearly, the "producer" of the show, Mike Frankovich, should receive the first accolade. He is the new Chief Barker of Variety Club. Mike Frankovich's first big show had even the other Barkers applauding and his charm and sincerity will clearly be a big factor in Variety Club successes during the coming year.

The stage show, which without doubt will be remembered long after even the film is forgotten, was presented by Jess Yates and Euan Lloyd. This had all the brassy, gaudy colour and vitality that the setting demanded: the "dancing waters" (from Radio City Music Hall, New York) leaping up and down in cascades of ever-changing colours; the dashing sabre dancers, shouting and whirling to the music of Khachatchurian; the sultry Eartha Kitt and the graceful Herta Dollisch—all these contrasted and counterpointed effects and images later seen on the screen.

Full credit must go to Jack Gregory and all the Odeon's stage and technical staff—and particularly to manager Peter Hall—for the splendid mounting of every facet of this astounding premiere.

The advance publicity did full justice to this exciting occasion. Long before the day, Alan Tucker, of Columbia, had marshalled his publicity department to gain mass coverage for a picture which has, in fact, gained headlines in almost every newspaper.

Denis Lyons and Ted Bruckett saw to it that "Zarak" displays were featured in West End stores during the height of the sales weeks. And 48-sheets, not normally available for film advertising, featured the provocative poster that even the House of Lords helped to publicise.

Mind Boggles

The mind boggles at the very idea of attempting to draw up seating arrangements for the distinguished array of guests that was invited to the premiere. For this reason, I should like to single out the two ladies responsible, Pamela Diamant and Virginia Pope, for special praise—though their work did, in fact, extend far beyond this formidable task alone.

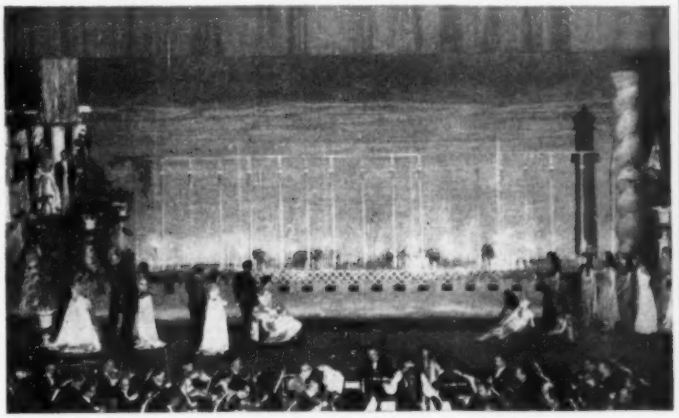
Finally, on this side, Pat Williamson, assistant director of publicity at Columbia, must also take his bow alongside Alan Tucker.

Incidentally, I noticed Walter Shenton, the American publicity man for Columbia, Jonas Rosenfield and Henry Rogers all taking careful note of the details and over-all effect of this occasion: it's clear, too, that they thought the British side of the industry did the cinema proud. Certainly, no one could say that the British Variety boys let their reputation down in the presence of International Ringmaster Bob O'Donnell.

This being the world premiere, it will also set the pattern and example for other countries—and it will prove a formidable rival in showmanship for any other efforts.

At the end of the performance, holders of 25 guinea tickets and those who had subscribed £100 to the fund, in exchange for a mention in the souvenir programme's Golden Page, went along to the Cafe de Paris, which had been given over, free of charge, to the charity benefit.

Here again, Euan Lloyd must be mentioned for this outstanding piece of public relations—as indeed must all those artists who gave their services free so that the money taken should be handed over intact to the fund.



A shot of the "dancing waters" scene taken during a rehearsal of the stage show presented before the film at the Odeon, Leicester Square

Traditional Spirit

The launching of "Zarak" will be talked about for many a day. Obviously, when managers come to play this film they cannot hope to be able to put on a campaign of this sort. The important thing, however, will be to try to capture the tremendously strong spirit of traditional showmanship that seemed to pervade this stunning effort.

Variety Club's slogan is "The Heart of Show Business." On Thursday night it showed us the heart and soul of this phrase—and we who were there are not likely to forget it.

Frank Hazell

☆☆☆☆☆☆☆☆☆The Variety Club of Great Britain☆☆☆☆☆☆☆☆☆

presents

THE WORLD PREMIERE OF 'ZARAK'

Producer :
Mike Frankovich, Chief Barker

Directors :
The 1957 Variety Crew

In charge of production :
Alan Tucker and **Euan Lloyd**

Stage presentation :
Jess Yates

Founders of the feast, the film and the festivities:
Irving Allen and **Cubby Broccoli**

aided, abetted and encouraged by **Mike Frankovich**

Box-office	**A. S. Whittaker**
Printing	**James Moore**
Layout	**Pat Williamson**
Secretary	**Miss E. Essell**
Theatre co-ordinator	**Jeff Conway**
Manager	**Peter Hall**
Assistant	**Miss W. Smith**

The guests of honour:

Earl and Countess Mountbatten
The Lord Mayor and Lady Mayoress of London
Sir Harold Gillett
Sir George Wilkinson

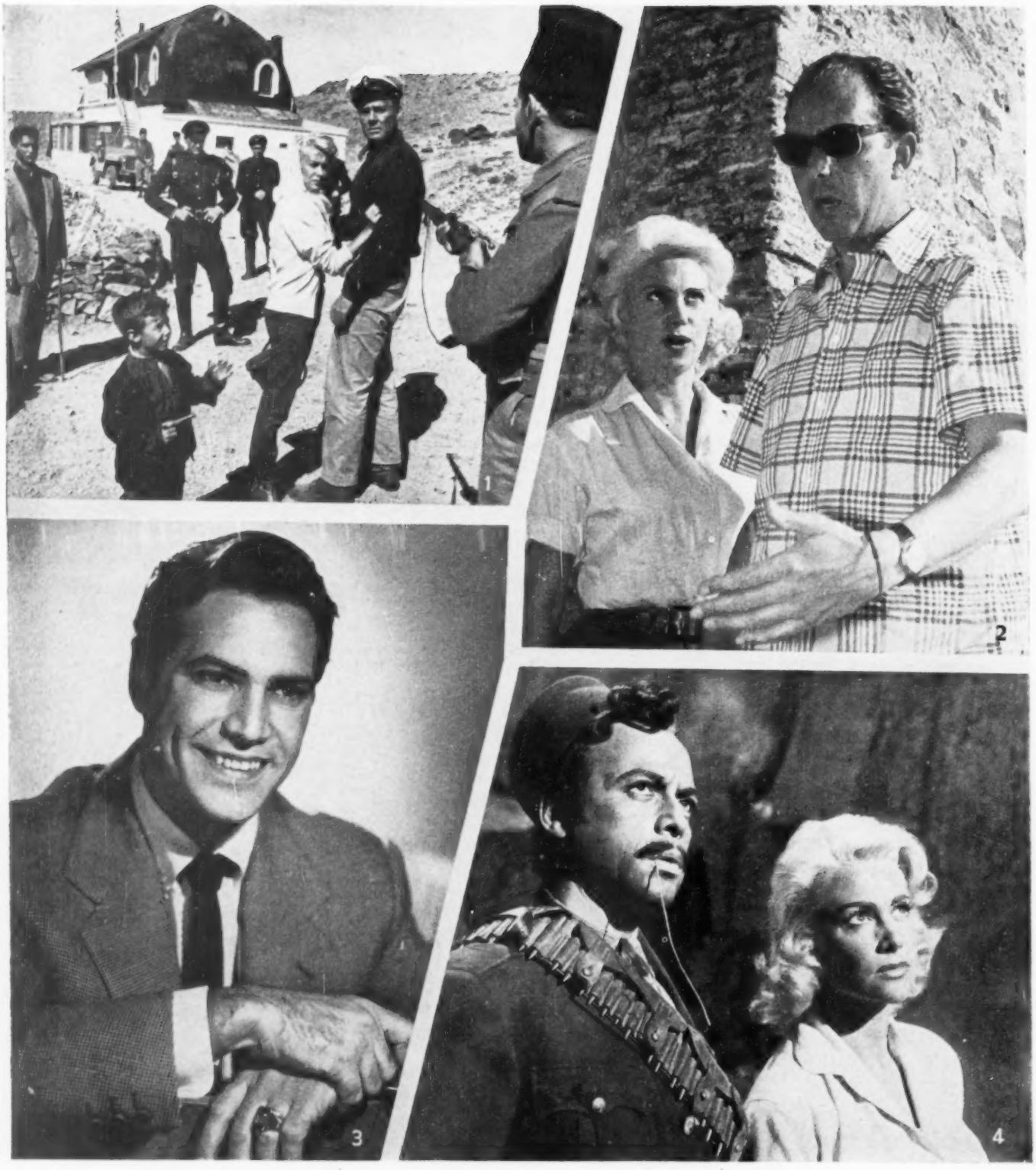
The men and women in the stage presentation were provided by **Peter Baker,** and the costumes by **Cynthia Tingey**

The narrator was **Martin Benson**

Special credits to all the small part players in the big stage production who gave their time, and to the extras and handymen

Cabaret arranged by

Euan Lloyd and one whose credits could be listed under every heading, Press Guy **David Jones**



Claridge Film Productions has now finished work at MGM Elstree on ACTION, a CinemaScope and Eastman Color film for MGM release, starring Martine Carol and Van Johnson. Seen here are: (1) Martine Carol and Van Johnson in a dramatic shot from the film. (2) Martine Carol with director Terence Young during a break while on location in Spain. (3) South American star Gustavo Rocco, who has been signed to a picture-a-year contract by producer Kenneth Harper as a result of his performance in ACTION. (4) Herbert Lom and Martine Carol as they appear in the picture

PETER EVANS' STUDIO ROUND-UP

Preminger's Pre-production Rehearsals Are Worth It

"MAKING a picture is almost like being at war," observed producer-director Otto Preminger philosophically. It was the second day's shooting of "Saint Joan" at Shepperton and the third victim in the battle had just fallen. "You have to be sharp, always alert," he added.

First, it was actor Richard Burton. He was to have played Warwick. He walked out. The role went to Sir John Gielgud. Then publicist Leslie Frewin decided to part company with Preminger and the picture. Now lighting cameraman Desmond Dickinson has been replaced by Georges Perinal.

Explained Preminger: "I was unable to establish any rapport with Dickinson. We had different tastes. It was all right as far as it went but I could see that in a week or two there would be trouble. Fortunately, I discovered that Perinal was available. I have always admired his work and would have gone to him in the first place if I had realised he was in this country."

I questioned Preminger about his extensive pre-production rehearsal methods. "To begin with, it means great financial sacrifices. Naturally, it costs money to hire the studios for the rehearsal period. I like to have all the key technicians as well as all the available actors on call. More expense."

But the early "financial sacrifices" are obviously well worth it. He shot "Carmen Jones" in 21 days following the same pre-production rehearsal pattern. The first day's shooting on "Saint Joan" went smoothly—despite a set full of journalists and photographers, a new cameraman, and actor Richard Widmark suffering with a stomach complaint.

Quality, Not Time

Someone suggested to Preminger that a mere eight weeks for a film of this kind was somewhat optimistic. "It's not how long you take to shoot a picture," he replied. "It's how much you put into it. I spent nearly eight months making 'Forever Amber.' It turned out to be the worst film I ever made." Someone murmured that it was perhaps the worst film *anyone* has ever made.

Preminger went on to say that "Forever Amber" cost a fortune. "Its cost has probably been surpassed only once or twice since—and, you know, they have been equally bad pictures."

Although on the question of money, Preminger refused to be drawn as to how much it was costing to bring this Bernard Shaw story to the screen. Obviously, it isn't going to be the cheapest picture he has ever made: Grahame Greene wrote the screenplay; it stars Richard Todd (Dunois), Anton Walbrook (Cauchon), John Gielgud (Warwick), Richard Widmark (The Dauphin) and a supporting cast which includes such powerful performers as Bernard Miles, Felix Aylmer, Finlay Currie, Patrick Barr, Victor Maddern, David Oxley, Margot Grahame, Harry Andrews and Barry Jones.

The name part, as every newspaper reader will already know, is being played by 18-year-old Jean Seberg, inexperienced newcomer from Iowa.

Production designer Roger Furse lamented: "I've been type cast." He explained that this picture gave him his fourth coronation in three films. The score to date is: "Richard III," 2; "The Sleeping Prince," 1; "Saint Joan," 1. "I'm tired of coronations," he said. "And the trouble is, they run up such a cost."

If it gets too expensive, I suspect that producer Preminger might do some crowning of his own. After all, making a picture is almost like being at war.

■ ■ ■

IT LOOKS as though John Mills, Richard Attenborough and (contracts permitting) Jack Hawkins will don their well-worn uniforms for Ealing's "Dunkirk." The criticism has already been levelled that such obvious type casting is a little unimaginative for such an important production.

I talked with Sir Michael Balcon about this last week when I met him after the private screening of "Man in the Sky" at MGM's St. James's Street premises.

"Yes," he replied. "I suppose it's a fair criticism. But don't you agree that this is a case where type casting is justified? Can you imagine, for instance, anyone more like the average British tommy than little Johnnie Mills?"

I agreed he had a strong argument. "Do you know, I haven't realised this before, but I do believe we have cast genuine documentary types as well as first-rate actors," he said, with sudden surprise lighting up his face.

I think this is a fair answer to the critics.

■ ■ ■

TALENTED Austrian director Leopold Lindtberg has been signed by The Rank Organisation for "The Mayor of Casterbridge," from Thomas Hardy's novel. Lindtberg is now working on the script with actor-playwright Owen Holder.

■ ■ ■

ACTT's seventeenth feature begins shooting at Shepperton this week. It is a comedy entitled "Second Fiddle," directed by veteran Maurice Elvey for producer Bob Dunbar. Arthur Graham is lighting cameraman (black and white); Ralph Bond, production supervisor. The picture, to be released through British Lion, has a three-week schedule and stars Adrienne Corri, Thorley Walters and Lisa Gastoni.

■ ■ ■

SAPPHIRE'S casting director, Basil Appleby, has launched Britain's first training course for television players at Walton studios. The students will be given two weeks' training, comprising lectures from directors, script-writers and technicians as well as make-up, voice, costume and hair-dressing tests. Finally, each actor will be given a screen test.

It is hoped to use all the young talent in the Sapphire "Robin Hood" and "Sir Lancelot" television series.

■ ■ ■

HOLLYWOOD actor Steven Cochran, last here for "The Weapon," returns on January 28 with producer Harrison Reader to establish a British production company.

Their first venture in this country will be based on a gold smuggling story by Jack Andrews, set in Spain. This is scheduled for the spring and will be followed by "Seeds of Darkness" by Montgomery Pittman.

■ ■ ■

BARRY DELMAINE writes that he has joined Butcher's Film Productions as production associate, so ending three years' association with the Douglas Fairbanks Organisation.

■ ■ ■

ANNA NEAGLE'S first independent production "These Dangerous Years," goes into ABPC at the end of the month.

■ ■ ■

CAMERAS began turning on Emeric Pressburger's "Miracle in London" at Pinewood on Monday. Chris Challis is lighting cameraman, shooting Eastman Color, normal wide screen. Stars: Belinda Lee, John Gregson, Cyril Cusack, Rosalie Crutchley, Peter Illing, John Cairney and Ian Bannen.

■ ■ ■

THE newly formed Jack Whittingham Productions, Ltd., has begun work on its first feature film at Shepperton: "The Birthday Present," which is directed by Pat Jackson from writer Whittingham's own original story. The picture stars Tony Britton and Sylvia Syms and will be released through British Lion.

Actor Widmark agrees with producer Preminger that pre-production rehearsals are essential. "I've advocated them for years," he says

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SHOWMANSHIP

by Frank Hazell

His Campaign Made 'The Times'

THIS WEEK I give pride of place in this column to a manager who managed to get his showmanship reported in "The Times." To those who do not realise what this means, I would say it is about as hard to do this as it would be to get the Prime Minister to support a brand of chocolates. Not, I may add, that this paper does not wish to report interesting news about films; but I would say it is not generally interested in the usual run of publicity gimmicks. Only the normal notices were given to, for instance, "Guys and Dolls" and "Davy Crockett" in the film section.

All the more surprising, therefore, that a recent edition had on its main home news page the following heading: "Vain Search for a Goose"—"Too Many Cooks in Fulham." The report which followed described a manager's search through the local paper's personal columns for a tame goose or one susceptible to "friendly persuasion." The report said: "But Fulham, which has a Bishop's palace and a football team, has no tame geese, and so for this occasion cannot fortify the adventures of Samantha with living local colour. A sad and disappointed manager strolling around his Fulham foyer in which there is no goose, looks back on happier days in Basingstoke. There, he tells one, with a reminiscent sigh, he once put on a film called 'Mr. Drake's Duck.' Not only did his Basingstoke foyer accommodate a duck for that film, it also had Mr. Drake—a ratepayer a few doors down the street. Disappointed though the manager may be with Fulham, he is not downhearted. Cinema managers are not made that way—least of all when their office walls are decorated with hard-won diplomas for consistent showmanship and outstanding public relations."

Well, G. W. Irving, Forum, Fulham, it's quite clear you deserve the public relations accolade. I have checked with "The Times" library and cannot trace another showmanship report in their news sections. At any rate, heartiest congratulations.

TELEVISION AND RADIO

OVER THE last week or two television has not covered films in its usual manner. BBC's "Picture Parade" was taken off during the holidays and has now opened again with a new producer, Christopher Doll. I feel it's necessary for most programmes of this type to have fairly frequent changes on the production side, for too often the features tend to get into a rut.

BBC Light Programme's "Movie-Go-Round," was what was described as a pocket edition, and from where I sat it was the waistcoat pocket. I've always thought that radio can give a much more satisfactory account than TV of a film story. In an interview with Stanley Baker we heard extracts from "Checkpoint," the star filling in the story where necessary. It all sounded pretty confusing to me. Another interview was with Gene Kelly, and this, of course, was interspersed with tunes from some of his musicals. Since the emphasis was mainly on sound, anyway, the thing came off quite well.

"Portrait of a Star," ITV, featured Ernest Borgnine and contained the best series of film extracts I have yet seen on television. In the first two clips—from "From Here to Eternity" and "Demetrius and the Gladiators"—it was shown that the good character actor usually steals the best scenes in a film. Further excellent extracts were from "Marty," "Jubal" and "The Best Things in Life are Free."

An Improvement

BBC's "Picture Parade" on Monday, January 7, was a considerable improvement. In particular, the persistent backslapping and other hideous examples of stilted bonhomie seem to have disappeared.

The first film subject was "Giant" (Warner); this was one more in the well-produced Gig Young series. It showed the arrival of the film unit in a small Texas town and how many of the local people were "absorbed" into the unit by the end of the shooting. Very interesting—without giving too much of the story away. But why, in heaven's name, did we have the warning about the great length of the film?

The next extract was also introduced in a novel way, for the TV cameras took us on a visit to the Granada, Clapham, for a sneak preview of "Zarak." Afterwards, Jerry Desmonde interviewed patrons as they were leaving, and it appears that the men of Clapham were suitably impressed by Miss Ekberg.

Teenagers' Opinions

"Baby Doll" (Warner) was also given an interesting lead-in. A team of youngsters were questioned by Lindsay Anderson about their opinions of the film; a good choice of interviewer, since Anderson is both a film maker and critic. An interesting discussion was started, and for the intelligent teenager this little interlude must have been quite a good lure to see the film. An extract followed, judiciously selected to illustrate the divided opinions already expressed on the film.

The final item was an interview with Eartha Kitt—a personality who could hardly fail on TV. Again, the lead-in was good—just her voice on the sound track. The main plug was for her new book.

What to See and Hear

In the BBC's Light Programme on Sunday, January 20, at 2.45 p.m., "Movie-Go-Round" will include a picturegoer's quiz on voices and music from past films. The programme will also include recordings from past and present Frank Sinatra films, sound-track excerpts from Marlene Dietrich and Marilyn Monroe films and a selection of music from "War and Peace" and "The King and I."

Broderick Crawford is the subject of ITV's "Portrait of a Star" on the same day at 10.45 p.m. There will be an excerpt from his latest film, "Between Heaven and Hell."

In its edition of "Picture Parade" on Monday, January 21, at 10.30 p.m., the BBC hopes to include extracts from U-I's "Battle Hymn" and the latest rock-'n'-roll production, Columbia's "Don't Knock the Rock."

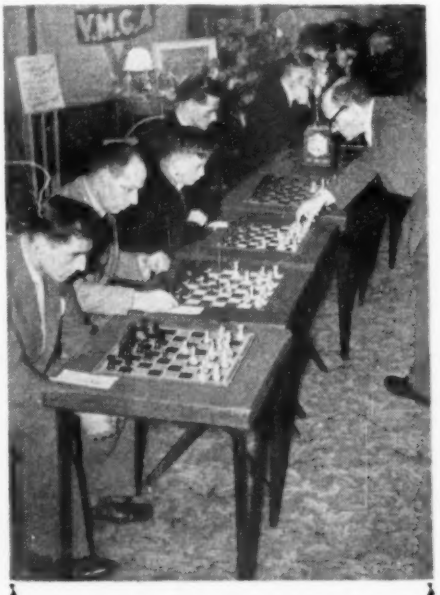
A half-hour programme on Columbia's "Zarak" will be on ITV at 10.15 p.m. on Saturday, January 26.

RENTERS' CAMPAIGNS

I MUST remind all exhibitors and managers who will be playing "Guys and Dolls" that there is a special showmanship contest on this film with attractive prizes. Sam Goldwyn has offered £100 for the best showmanship campaign, with £50 for the runner-up. MGM has already produced a campaign book that is a model of its kind and should produce top-line efforts. This great musical has every ingredient to inspire the finest effort from us all, so—go to it!

Realising the popularity of Elvis Presley, 20th Century-Fox has built the campaign for "Love Me Tender" around the star and his songs. Among a wide range of aids offered to the manager is a list of Presley records available, complete with a review of their acceptability to the general film audience. Sheet music of the title tune has been published and there are plenty of photos of the star available for the fans. The *Daily Sketch* feature story on Presley should already have been featured on the newsboard of those theatres playing the film. Regarding local matters, a joint promotion scheme has been worked out between Fox and HMV, so managers should contact their local record stores and arrange full co-operation. In addition, January 14 sees the launching of a national record contest arranged in conjunction with the *Daily Sketch*, with prizes of portable gramophones and records.

Music has also been made a promotional feature of JARFID's "Christine." The theme song from the film, "Two Pretty Blue Eyes," is available in sheet music. Numerous contest suggestions are included, and there is a national tie-up with a lipstick company.



During a week's exhibition of the activities of the YMCA and YWCA, held in the lounge of the Gaumont, North Shields, and arranged by manager J. Curry, Dr. J. Glaser, Northumberland chess champion, played ten simultaneous games of chess. I wonder if he had time to see the feature?

THE COMPANY OF SHOWMEN — *Old Folks Benefit*

Christmas Toy Efforts Were Worthwhile

IT IS ALWAYS very hard to evaluate the work of managers over the Christmas period. In the first place, showmanship is scarcely the right description for this type of effort. I suppose it comes under the broad heading of public relations, but in reality a much more personal spirit pervades all their efforts at this time of year. In the following paragraphs I have not attempted to evaluate these efforts in terms of press inches but have reported factually what some managers have achieved.

N. Peters, Palace, Swindon, concentrated on the old people in an effort by his entire staff. An appeal was made to patrons and local traders for their help; a whist drive was run by the staff and a concert was organised, with most artistes giving their services free. In all, over £80 was collected, apart from foodstuffs, and over 400 parcels were delivered to the old folks' homes and to those in hospitals.

J. E. Browne, Odeon, Yeovil, invited the mayor to place the first toy on his tree for his collection for the sick children of the town. Over 300 gifts were collected and distributed at the local orphanage and hospital.

Full-scale Campaign

W. T. Wyatt, Ritz, Edgware, planned a full-scale campaign to support his collection of toys. Throwaways were printed free, the local Rotarians donated a tree. The press was also brought into the campaign, with a display item of a cut-out baby standing eight feet high. Nightly appeals were made to the audience, and the gifts poured in from every source. Mr. Wyatt pays special tribute to his secretary and cashier who dressed the tree on her day off. My illustration shows what an outstanding effort this campaign was in every way.

D. S. Baker, Regal, Chester, arranged his special appeal in conjunction with his local paper and both theatre and newspaper offices were open as receiving centres. Trees were supplied by the local estate agents and traders supplied the decorations. The Cheshire county welfare officer played the part of Father Christmas when the toys were distributed around the homes and institutions of the town, and so successful was the whole scheme that the paper has suggested it becomes an annual event.

G. J. Green, Odeon, Chorley, also had throwaways printed to draw attention to his appeal. Again, the local mayor came along to launch the appeal by placing the first gift on the tree and voluntary services linked their efforts with that of the cinema.

L. S. Johnson, Palace, Erdington, formed a committee to handle his appeal comprising the superintendent of the local homes, a representative of the educational department, a member of the local newspaper staff, and himself. Over 200 toys were donated, and a tree was provided by local traders. The picture of the youngsters enjoying themselves which was published in the local paper must have given Mr. Johnson all the pleasure and recognition he could have wanted.

Three cinema managers in Sutton Coldfield got together and organised a joint collection scheme: **Mark White** of the Odeon, **A. H. Harris** of the Pavilion, and **J. N. Longley** of the Empress. I like the idea behind such a scheme for it goes to show that the main object is not the personal publicity but the good and happiness the effort can spread among the needy.

Over 600 toys were distributed by the mayor after a children's matinee arranged by **A. E. Dawson,** Odeon, Darlington—and his many helpers included the local voluntary organisations, the press and members of the council. This was part of an effort by all the cinemas in the town, the final score being: Odeon 743, Gaumont 246, Empire 207, Majestic 39. The Odeon topped the list because it was named as the main receiving centre, but for the grand total of 1,235 gifts equal credit is due to all four managers for their great effort.

★

Some of the 396 toys, games and books donated by the patrons of the Odeon Cinema, Cardiff, to manager B. Ian Craig's collection for children in the surrounding hospitals

★

B. Ian Craig's total at the Odeon, Cardiff, was 195 toys, 75 games and 126 books. All of these were new and were the result of a most ambitious scheme which in itself was a bumper press campaign.

D. Hughes, Royalty, Hull, has only been at his present cinema for a short time but he was still able to organise an appeal for the orphans' homes for sailors' children. The gifts were distributed by one of the theatre operators who himself was brought up there.

Before leaving the subject of appeals, I must note two more reports on the Hungarian Relief Fund. A newscutting has been received describing the handing over of a cheque for £569 to the mayor of Cardiff by three managers responsible for the collection. They are **W. A. C. Hall** (Capitol), **B. Ian Craig** (Odeon), and **George Chantrey** (Gaumont). A very fine effort, gentlemen. Finally, **J. A. Green,** West End, Birmingham, was the first manager to offer free attendance to refugees arriving in the city and one youngster of 12 received his gift from the Christmas tree in advance.

National Tie-ups With 'B and B'

IN THE national tie-up field the one that has paid handsome dividends is that for baby foods and "The Baby and the Battleship." Most managers have managed to arrange a tie-up with local dealers and many others have also found the newspapers helpful with baby contests. In the composite page field there has been good co-operation with traders selling baby clothes, food or toys.

J. A. Dunachie, Regal, Glasgow, as well as good editorial on the film page, also arranged a good composite page. Seven window displays in co-operation with the national tie-up with Heinz were mounted, and other windows featured clothes and fancy goods.

G. Tuit, Essoldo, Hackney, had good posters made by the local road safety committee for "Bus Stop." Composed of red and white letters on a black background, they looked most effective and with the film title the predominant feature I am sure they attracted attention.

With the over-all reaction in the press and local watch committees, showmanship for "Rock

W. T. Wyatt of the Ritz, Edgware, planned a full-scale campaign to help his toy collections for sick children. Some measure of its success can be gauged from this picture

Around the Clock " has had to be very carefully thought out. Most campaigns have come about without much effort on the part of managers and very often they have been best forgotten. In some areas managers' main efforts have been to have the ban on the film rescinded and **E. P. Wyeth,** Gaumont, Swindon, was one of these.

Hearing that the police had placed an objection to the film's showing, Mr. Wyeth arranged a preview for council members, magistrates and other civic bodies. With the vast public relations that Mr. Wyeth has built up by one civic function after another, he was able to meet these people on level terms and the press came forward with its support. The result was the the ban was rescinded and no doubt there was no trouble at all. The point in this report is that the theatre's good relations with the civic authorities can be to the cinema's good. Admittance of children under 16 on Sunday, opening on Good Friday, are two of the other concessions Mr. Wyeth has won, not only for his own theatre but all others in the town.

With " Serenade," the star (Mario Lanza) can be billed as big as the title, and **R. L. Cook,** Savoy, Swindon, did this both in his extensive foyer display and in the main music store's window and record counter. Anyone buying records that week, or passing the theatre for that matter, could not have failed to notice that Lanza was appearing.

The champion Yo-Yo player has been touring a number of cinemas, and local competitions are always run on these occasions. The visit arranged by **D. C. Rees,** Odeon, Sketty, was sponsored by a new Welsh weekly paper and the coverage was naturally wide. Good prizes were offered and the youngsters went all-out on the returning Yo-Yo craze.

NEW MEMBERS

K. R. ALEXANDER, A/M, Odeon, Birmingham.

C. ATKINSON, Playhouse, Windsor.

R. CHARLES, Regal, Camberwell.

J. F. C. DICKINSON, Ritz, Huddersfield.

D. G. M. FRANKLAND, Gaumont, Darlington.

A. G. GALLOWAY, Gaumont, Bradford.

D. HAIGH, Palace, Heckmondwike.

D. M. HEATLIE, A/M, Regal, Aberdeen.

C. A. HODGSON, A/M, Lonsdale, Carlisle.

R. A. MANNING, A/M, Regal, Kilmarnock.

E. G. RIDDIFORD, Elite, Wimbledon.

J. H. WEEDALL, Odeon, Radcliffe.

D. W. M. WHITE, Odeon, Sutton Coldfield.

HONORARY LIFE MEMBER

I. KLEIN, manager of the Odeon, Deptford, has been enrolled as Life Member No. 284.

'KINE.'-MGM £600 CONTEST

A Tie-up With Premium Bonds

NINE SHOP window displays, one donating a five guinea frock as a prize for a contest, was the kick-off of **Nat Matthews** and his assistant, **H. McBean,** for the campaign on " Somebody up there Likes Me " at the Ritz, Leyton.

Away from the theatre, star portraits and glossy postcards were distributed at a dance and throw-aways were similarly disposed of to people leaving the cinema and at a local boxing club.

A tie-up with premium bonds was arranged with a foyer and vestibule display and with display material on the subject at the local savings centre.

Useful away-from-the-theatre publicity was obtained for " Guys and Dolls " by **Jack Edmundson** and his assistant, **E. Wilgaus,** of the Regal, Grimsby, by three window displays, lorries which carried streamers over a period of two weeks and distribution of overprinted balloons at a ballroom.

The theatre carried a 30 ft. banner in Dayglo

The Showman Also Commends...

Figures in parentheses indicate number of credits

ABLE, D. J., Odeon, Brighton: A Hill in Korea. **Adams, D. G.,** Regal, Kirkcaldy: Public relations, Trapeze (2). **Adams, H. W.,** Odeon, Godalming: Rock Around The Clock. **Alexander, K. R.,** A/M, Odeon, Shirley: The Green Man. **Alexander, J.,** Gaumont, Birmingham: A Hill In Korea. **Armitage, B. M.,** Cinema Royal, Bury: Theatre publicity. **Armsworth, P. J.,** A/M, Odeon, Winchester: Public relations. **Askew, L.,** Savoy, Colne: Public relations.

BAKER, G. J., Gaumont, Manchester: You Can't Run Away From It, The Proud and Profane (2). **Baker, D. S.,** Regal, Chester: The Baby and the Battleship. **Baker, P. H.,** Gaumont, Nottingham: The Great Locomotive Chase. **Bee, J.,** Odeon, Worcester: Pardners, House of Secrets (2). **Bell, E.,** A/M, Ritz, Sunderland: The Baby and the Battleship. **Bignell, A. W.,** Palace, Dorchester: Children's club. **Blease, G. B.,** Odeon, Bury: The Green Man, The Weapon (2). **Brinley, L. J.,** A/M, Odeon, Newport: Public relations. **Brown, C. E.,** Gaumont, Preston: You Can't Run Away From It. **Brown, L. J.,** Rex, Leytonstone: Children's club. **Browne, J. E.,** Odeon, Yeovil: Children's club. **Burns-Moyes, J. I.,** Gaumont, Kings Cross: A Hill in Korea.

CARTER, A. R., Odeon, Guernsey: Pardners. **Carter, E. C.,** Gaumont, Dagenham: You Can't Run Away From It. **Carter, R. L.,** Ritz, Ipswich: The Baby and the Battleship. **Chantrey, G. M.,** Gaumont, Cardiff: A Hill in Korea. **Clark, A.,** Odeon, Bridgwater: The Long Arm, It's a Wonderful World, The Ambassador's Daughter (3). **Clifford, E.,** Odeon, Leeds: Attack. **Close, C. C.,** Gaumont, Bristol: The Great Locomotive Chase. **Colson, W. D.,** Odeon, Crewe: It's a Wonderful World. **Cook, R. L.,** Savoy, Swindon: Public relations. **Cooke, W.,** Gaumont, Kettering: A Hill in Korea. **Court, H. J.,** Gaumont, Portsmouth: Beyond a Reasonable Doubt. **Cowlrick, H. J.,** St. Georges, York: A Hill in Korea. **Craig, B. I.,** Odeon, Cardiff: Public relations. **Crisp, A. G.,** Gaumont, Norwich: A Hill in Korea. **Cross, P. A.,** A/M, Gaumont, Leicester: A Hill in Korea.

DAWSON, A. E., Odeon, Darlington: The Weapon. **Deacon, V. H.,** Gaumont, Coventry: A Hill in Korea. **Docherty, C.,** Queen's Hall, Newcastle: A Hill in Korea.

ELLIS, J. W., Odeon, Chester: The Weapon, public relations (2). **Ewin, T.,** A/M, Ritz, Oxford: The Baby and the Battleship.

FENNER, J. B., Gaumont, Newcastle-on-Tyne: You Can't Run Away From It. **Fewell, G. E.,** Odeon, Romford: Attack. **Flanders, T.,** A/M, Odeon, Nottingham: The Solid Gold Cadillac. **Furness, R. C.,** Odeon, Whalley Range, Manchester: Theatre publicity.

GASPER, K. J., Gaumont, Upminster: Reach for the Sky. **Ghisletta, E.,** Odeon, Well Hall: House of Secrets. **Gordon, R. E.,** Odeon, Llanelly: Children's club. **Graham, T. C.,** Gaumont, Eltham Hill: Beyond a Reasonable Doubt. **Graves, W. L.,** Odeon, Lowestoft: The Weapon. **Green, J. A.,** West End, Birmingham: Public relations. **Gurr, C. W.,** Odeon, Barnet: The House of Secrets.

HAIGH, D., Palace, Heckmondwike: Personal appearance. **Hart, J. M.,** Olympia, Bridgeton: Bandido, Tarantula (2). **Hall, H.,** Cavendish, Derby: Children's club. **Halliwell, R. J. L.,** Ambassador, Slough: Children's club, Beyond Mombasa (2). **Higham, C. G.,** Astoria, Finsbury Park: House of Secrets. **Hockings, K. J.,** A/M, Odeon, Falmouth: Unguarded Moment, Davy Crockett (2). **Holroyd-Doveton, J. D.,** Picture House, Highbury: Theatre publicity. **Howes, G. A.,** Gaumont, Salisbury: Run For the Sun, A Hill in Korea, The Proud and Profane (3). **Hughes, A.,** Odeon, Coventry: Pardners.

JAKES, W., Gaumont, Cricklewood: You Can't Run Away From It. **Jones, L.,** Picture House, Askern: Children's club. **Jones, W. T.,** Odeon, Newport, IoW: The Solid Gold Cadillac.

KAYE, J. J., Majestic, Mitcham: Anniversary. **Kean, D.,** Actg/M., Gaumont, Glasgow: You Can't Run Away From It. **Knee, M.,** Crown, Birmingham: Port Afrique, Alexander The Great, Odongo, Johnny Concho (4). **Kyle, W. G.,** Odeon, Bury St. Edmunds: Run for the Sun.

LANE, R. W., Gaumont, Acton: You Can't Run Away From It. **Lendis, L. A.,** Odeon, Loughborough: Child in the House. **Lennard, E. G.,** Palladium, Midsomer Norton: Theatre publicity. **Lewis, M.,** Odeon, Port Talbot: Pardners. **Linz, J. G.,** Gaumont, Smethwick: Children's club. **Lockyer, G.,** Odeon, Stafford: The Green Man. **Lockyer, W.,** Gaumont, Barnsley: A Hill in Korea. **Lomas, G. S.,** Plaza, Gloucester: Public relations. **Lovell, L.,** Regal, Edinburgh: Land of the Pharaohs, Serenade, Sailor Beware, My Teenage Daughter (4). **Low, D. A.,** A/M, Regal, Wembley: Cell 2455, Death Row, Satellite in the Sky (2). **Lowe, D. P.,** Hippodrome, Colchester: Rock Around the Clock. **Lyons, B. R.,** A/M, Gaumont, Finsbury Park: A Hill in Korea.

MEDLEY, G. H., Odeon, Dunstall: Jacqueline. **Mills, P. J.,** Gaumont, Liverpool: Dance With Me Henry. **Moar, S.,** Odeon, Crosby: The Mountain, children's club (2). **Moon, P. W.,** A/M, Odeon, Romford: House of Secrets. **Murray, M. J.,** Odeon, Islington: House of Secrets.

NATHAN, E., Gaumont, Southall: The Great Locomotive Chase. **Nield, J. O.,** Gaumont, Kentish Town: The Great Locomotive Chase, You Can't Run Away From It (2).

OSBORN, P. F., Rodney, Wetherby: Public relations.

PARKER, R. W., Savoy, Exeter: Theatre publicity. **Parry, G. C.,** Gaumont, Edgware Road, W2: Night of the Hunter, Death of a Scoundrel (2). **Pearce, F. W. R.,** Gaumont, Trowbridge: Public relations. **Phillips, T.,** Gaumont, Luton: A Hill in Korea. **Porter, R. G.,** Majestic, Leeds: A Hill in Korea.

RAISTRICK, R., Gaumont, Sheffield: A Hill in Korea. **Rees, D. C.,** Odeon, Sketty: Public relations. **Reeves, L. D.,** Central, Kidderminster: It's Great to be Young. **Riddiford, E. G.,** Elite, Wimbledon: Children's club. **Roberts, C. W.,** Odeon, Wrexham: It's a Wonderful World. **Roberts, W.,** Capitol, Wallasey: Wedding Breakfast. **Robertson, H. A.,** Regal, West Norwood: A Hill in Korea. **Ross, I.,** A/M, Regal, Colchester: Children's club. **Russell, J.,** Empire, Dundee: The Maverick Queen.

SANDERS, J. V., Gaumont, Morecambe: The Great Locomotive Chase. **Savage, R. M.,** Gaumont, Chichester: Public relations. **Scott-Buccleuch, N.,** Lonsdale, Carlisle: Children's club. **Scott, R. A.,** Rex, Norbury: Children's club. **Seaton, E. C.,** Gaumont, Dalston: The Great Locomotive Chase. **Sewell, G. E.,** Odeon, Romford: The Solid Gold Cadillac. **Seymour, F.,** Ritz, Potters Bar: Children's club. **Sherwood, W.,** Gaumont, Ipswich: Run for the Sun. **Simpson, A.,** Gaumont, Ayr: A Hill in Korea. **Simpson, H. E.,** Regal, Worksop: Pardners. **Sowden, R. S.,** Gaumont, Chelsea: You Can't Run Away From It. **Sowerby, W. L.,** La Scala, Paisley: The Eddy Duchin Story. **Speller, H.,** Odeon, Andover: The Green Man. **Stephenson, W.,** Odeon, Southgate: Attack. **Stevens, P.,** Oak, Selly Oak: Children's club. **Stokes, A. F.,** Gaumont, Leyton: The Great Locomotive Chase. **Street, A. W.,** Odeon, Jersey: The Unguarded Moment. **Suckling, R. C.,** A/M, Langham, Pinner: Public relations. **Symmons, B. E.,** Odeon, Harrogate: Home and Away.

TAPPY, C. A., Gaumont, Bournemouth: A Hill in Korea. **Thompson, L. F.,** Odeon, Leeds: The Solid Gold Cadillac. **Trezise, M.,** Gaumont, Stroud: The Long Arm.

VALENTINE, J. S., Astoria, Glasgow: Reach for the Sky. **Vigne, M. H.,** Odeon, Redhill: House of Secrets.

WALL, M., Regal, Harrogate: The Baby and the Battleship. **Wallace, N.,** Alhambra, Barnsley: The Solid Gold Cadillac. **Watson, G. A.,** Gaumont, Guernsey: It's Never too Late. **Weedall, J. H.,** Odeon, Radcliffe: Eyewitness. **Webley, N. J.,** King's Stourbridge: You Can't Run Away From It. **Whiley, F. J.,** Rex, Grimsby: Children's club. **White, D. C.,** A/M, Gaumont, Derby: A Hill in Korea. **Wilkins, L. A.,** Gaumont, Islington: You Can't Run Away From It, The Great Locomotive Chase (2). **Wilson, W. G.,** Regal, Ilford: The Baby and the Battleship. **Williams, A.,** Regent, Crosby: Children's club. **Williams, E. M.,** Gaumont, Barnstaple: A Hill in Korea. **Williams, J. P.,** Gaumont, Wembley: You Can't Run Away From It, The Great Locomotive Chase (2). **Williamson, G. D.,** Odeon, Dundee: Rock Around the Clock. **Wright, D.,** Odeon, Ipswich: Attack.

ZAGURY, M. J., Embassy, North Harrow: Satellite in the Sky, children's club (2).

and the foyer was decorated with a display arranged by Paynes Poppets with which concern there is a national competition.

H. E. George, of the Palace, Arbroath, excelled himself with free space in the town's newspapers for "Forbidden Planet," getting, on various items, no fewer than 106 single-column inches which included 17 editorials and four pictorials.

The editorials dealt with various contests which were organised for the film and the pictorials concerned the winners. As this effort started three weeks before playdate and steadily built up until four days before the first showing of the film, there could be no doubt about the picture's arrival.

In support of this effort were window displays of a varying nature, a touring van carrying advertising matter, throwaways distributed through numerous channels.

For each of the contests, and they were well varied, Mr. George promoted excellent prizes and as these were on display in the theatre, appetites were well whetted and the forthcoming film well impinged on the minds of the public.

For "Forbidden Planet" at the Wallaw, Blyth, **L. Sobey** organised a children's balloon race by getting a dozen youngsters to tell all their friends and playmates to come along to the theatre on a given day.

On the day in question, hundreds of children turned up to witness the blowing-up of the balloons, each of which had a tag for the finder's name and address. Mr. Sobey then selected six of the crowd to carry all the balloons on to the roof of the cinema and release them. This was the cue for the rest of the children to run around the town following them.

Brooke Bond co-operated with a tie-up on the film and useful window displays resulted.

A painting competition was run and a spaceman toured the town.

The *piece de resistance* of **W. G. Wilson's** campaign for "Bhowani Junction" at the Regal, Ilford, was a fashion contest published in the *Ilford Pictorial* immediately before and during playdate.

All prizes, which included a six-month' supply of tea and a five guinea voucher, were promoted by Mr. Wilson.

In support of this were three full window displays, each given by co-operators in the contest. The music store gave nightly 16-mm. trailer showings, and a suitably dressed sandwich-board man paraded the district at busy spots.

NOVEMBER AWARDS

FIRST PRIZE (engraved Silver Lion and £10 plus £5 from ABC): **Nat Matthews,** Ritz, Leyton ("Bhowani Junction").

SECOND PRIZE (engraved Bronze Lion): **H. E. George,** Palace, Arbroath ("The Swan").

SPECIALLY COMMENDED (certificates): **Frank Page,** Regent, Deal ("Wedding Breakfast").

HIGHLY COMMENDED (certificates): **E. C. Henman,** Ritz, Clapton ("Bhowani Junction"): **Dewis Cave,** A/M, Regal, Streatham ("Bhowani Junction"); **L. H. Allen,** Rivoli, Southend ("Guys and Dolls"); **M. J. Lilley,** Granada, Aylesbury ("Viva Las Vegas!"); **L. Edge,** Alhambra, Shotton ("Viva Las Vegas!"); **Frank Page,** Regent, Deal ("Gaby").

——MORE MGM CREDITS——

"The Fastest Gun Alive."—R. A. Scott, Rex, Norbury; Nat Matthews, Ritz, Levton; E. C. Henman, Ritz, Clapton.

"Jupiter's Darling."—R. N. Brown, Astra, Syerston.

"Wedding Breakfast."—B. V. Hornblow, Picture House, Aston Cross.

"Guys and Dolls."—A. T. Fowle, Astoria, Brighton.

"High Society."—D. H. Coombes, A/M, Empire, Coventry.

"Viva Las Vegas!"—W. Walton, A/M, New Empire, Aston-under-Lyne.

"Bhowani Junction."—V. G. Moss, Forum, West Hartlepool.

"I'll Cry Tomorrow."—D. M. Heatlie, A/M, Regal, Aberdeen.

"Forbidden Planet."—D. M. Heatlie, A/M, Regal Aberdeen.

"Somebody up here Likes Me."—R. A. Scott, Rex, Norbury.

Boost Record Vocalists

MOST managers have been exceedingly unadventurous and unimaginative about the sort of music they play during programme intervals. They stick mainly to orchestral arrangements of currently popular tunes, with the occasional near-classic thrown in. The popularity of the gramophone today, however, is such that records can be as important to cinema programmes as many of the additional features we play.

Most popular songs featured in films have been popularised by the featured singer concerned; therefore I think it's about time the old nonsense about no vocal records in the cinema should be forgotten. Today many of our most popular stars are singers and it's therefore part of our job to boost these "idols" (who are, after all, created by the cinema) by giving their music an airing in the theatre.

Some of the best music in recent films is available on records among which are the following.

"Guys and Dolls": There are two LP records, one of which is taken from the sound track of the film *Brunswick OE* 9241—an ideal trailer to be used before playdate. *HMV 7EP* 7029 *Showtime No.* 3 features the Melachrino orchestra in selections both from this film and from **"The King and I."** Very smooth.

Incidentally, most of the best music is now on LP, so if your chief has not yet converted the non-sync to cope with this you should give the matter your early consideration. Two other records from current films are 'Thee I Love' from **"Friendly Persuasion,"** by Lou Busch *Capitol* 14667, with a fine vocal group, backed by 'Portofino,' which is a pleasant tune in its own right: and 'Did You Evah?' sung by Bing Crosby and Frank Sinatra, from **"High Society."** This is a great song taken from the sound track and is backed by 'True Love' from the same film, which makes attractive interlude music.

One record I have used in my theatre and which consistently provokes good comment is 'Tip-toe Through the Tulips.' This is the title tune from one of the old film classics, and as many films nowadays are going back in time to re-introduce some of the old popular hits I think this an ideal record for the cinema. This is on *Coral Q*72209 and is backed by 'Do You Remember When?' also top class. Both tunes are sung by the McGuire Sisters who are a top vocal group in the USA. I expect they'll be all the rage over here soon, so why not get ahead of your local teenagers and introduce this group to them now?

Two musts for your theatres are the recordings from **"War and Peace."** Both these tunes can, with the right plugging, do some hard selling for the film. The title tune is played by Ron Goodwin and his orchestra on *Parlophone R*4235, and the 'Maid of Novgorod' by Leroy Holmes and his orchestra on *MGM*936.

I had not heard Elvis Presley before obtaining 'Love Me Tender'/'Any Way You Want Me' *HMV Pop* 253. He's definitely got a style all his own, and this disc will be an excellent trailer for his film. 'You Can't Run Away From It' *Columbia DB*3860 by Danny Purches, is another title tune that will help to sell your forthcoming feature.

Recently, in playing an Italian film, I used a recording by Marino Marini and his quartet of 'La Panse' and 'Scaprieciatiel' on *Durium DC*16594. While something of a specialised recording it lent to my programme an effective Italian atmosphere.

Most of the records I have noted have been of vocals with direct tie-ups for current films. I've not, of course, tried to give a critical evaluation of these records, my job here is to indicate their suitability or otherwise as entertainment in your theatres. Next week I hope to consider recorded music which is suitable for creating the right kind of atmosphere for the rest of your programme.

One last point. Why not show on your screen the names of the tunes and the artists who record them as each record is played? Apart from being good additional publicity for some of the stars of our industry, it would be useful as a service to the record collectors among your patrons.

MANAGEMENT

BASIC PRINCIPLES—*PROJECTION, cont.*

LAST WEEK I discussed some of the operator's responsibilities as far as the actual operating box is concerned. This week I want to discuss briefly all those other jobs which come under the jurisdiction of the operating staff. Of course, I am not going to dwell on the technical side of this work: Both manager and chief should be acquainted with the technicalities of their work anyway. No, I just want this article to be considered as a refresher of memories about some of those jobs which are realised but too frequently forgotten or skimped.

First of all, it would be true to say that while one can achieve a good picture on the screen, and the sound levels can be perfectly adjusted—the over-all effect can be ruined by the picture being shown in a bad or distracting setting. I mean, of course, the stage and its surrounds. These days, nothing looks worse than masking which is out of proportion to the screen ratio, or stage lighting which is unsuited to the type of programme being presented.

The days of having a lighting plot have long since departed but many managers could devote a little time and thought to the lighting of their screens and drapes, and try to make them live up to the rest of their theatres. With an occasional brush, for instance, the drapes will retain their lustre much longer and will not fall apart at the seams through sheer neglect. The screen, too, should be looked after carefully and not allowed to collect the dust and dirt thrown up by the cleaners during their morning onslaught.

Whenever the public address system is needed in some theatres, there is always a ghastly moment of doubt as to whether it's going to work. If neither manager nor chief knows how to repair it, this sort of thing can be extremely embarrassing.

In the maintenance field, if there is one thing which can be either good or very bad, it's the lighting. A defunct bulb in the odd cubicle in the toilet or on the back exit stairs—these may seem small points to you, but to the patron they signify shoddiness and lack of interest in customer comfort. The front-of-house lighting should, of course, have top priority in this department, and if some lights are not used due to economy measures, the relevant fittings should be removed. In general there should be a daily lamp check before performances, and if any of the staff notice failures they should report them immediately—and they should be replaced at once from a spare stock.

On the personnel relations side, I think it of immense importance that managers should create surroundings which are pleasant for their staff to work in. The shabby staff-room, peeling paint in the operating box and general dilapidation in the offices—regardless of the excellence of the equipment—this sort of environment cannot but affect the work of their staffs, and ultimately create a slovenly attitude towards work. A few shillings spent on a pot of paint could make all the difference to the surroundings in which the men or women under their control have to work.

There are, of course, a hundred and one other little items—small in themselves—which in aggregate can mean the difference between regular satisfied patrons and potential customers who consciously avoid going to your cinema if they can possibly see the feature elsewhere. The chief is the manager's right hand man: If the two work together they can improve almost every aspect of cinema management. The main failing in presentation today is that the manager is not aware of the importance of these little jobs. It is up to the manager and his chief to get together for a regular session to see how the cinema can be improved and to see that their decisions are carried through.

LONDON AND PROVINCIAL TRADE SCREENINGS

LONDON							
Mon., Jan. 21	10.30	Leics. Sq. Theatre	Battle Hymn	JARFID	Rock Hudson	U
,, ,, 21	10.30	Celluloid	Roman Signorina	Archway	Silvana Pampanini	A
,, ,, 21	2.30	Own	Seven shorts	20th Century-Fox		U
,, ,, 21	2.45	Paris-Pullman	Here's Two Loves	Films de France	Marta Toren	A
Tues., ,, 22	10.30	Own	The Black Sleep	United Artists	Basil Rathbone	X
,, ,, 22	2.30	Celluloid	The Boy Kumasenu; one short	New Realm	———	—
,, ,, 22	2.30	Own	Town on Trial	Columbia	John Mills	—
Wed., ,, 23	10.30	Celluloid	Pink Pearl	Small Film Distributors	Robert Newton	—
,, ,, 23	10.30	Celluloid	The Champion (reissue)	New Realm	Kirk Douglas	A
,, ,, 23	10.30 & 2.30	Own	Four Boys and a Gun	United Artists	———	A
,, ,, 23	10.30 & 2.30	Own	Julie	MGM	Doris Day	A
,, ,, 23	2.30	Own	Six shorts	Columbia	———	U
Thur., ,, 24	10.30 & 2.30	Own	Lust for Life	MGM	Kirk Douglas	A
,, ,, 24	10.30 & 2.30	Own	The Beast of Hollow Mountain	United Artists	Guy Madison	A
Fri., ,, 25	10.30 & 2.30	Own	Pharaoh's Curse	United Artists	Mark Dana	A
,, ,, 25	10.45 & 2.45	Own	The Rainmaker	Paramount	Burt Lancaster	—
BIRMINGHAM						
Tues., ,, 22	10.30	West End	Battle Hymn	JARFID	Rock Hudson	U
Wed., ,, 23	10.30	Gaumont	The Counterfeit Plan	Anglo Amal.	Zachary Scott	A
,, ,, 23	10.30	Scala	Unidentified Flying Objects	United Artists	———	U
Thur., ,, 24	10.30	Scala	The Black Sleep	United Artists	Basil Rathbone	X
Fri., ,, 25	10.30	Futurist	Four Boys and a Gun	United Artists	———	A
CARDIFF						
Tues., ,, 22	10.45	Park Hall	Unidentified Flying Objects	United Artists	———	U
Wed., ,, 23	10.45	Park Hall	The Black Sleep	United Artists	Basil Rathbone	X
Fri., ,, 25	10.45	Capitol	The Counterfeit Plan	Anglo Amal.	Zachary Scott	A
,, ,, 25	10.45	Park Hall	Four Boys and a Gun	United Artists	———	A
GLASGOW						
Tues., ,, 22	10.45	La Scala	Unidentified Flying Objects	United Artists	———	U
Wed., ,, 23	10.45	La Scala	The Black Sleep	United Artists	Basil Rathbone	X
Thur., ,, 24	10.45	Gaumont	The Counterfeit Plan	Anglo Amal.	Zachary Scott	A
,, ,, 24	10.45	La Scala	The Beast of Hollow Mountain	United Artists	Guy Madison	A
Fri., ,, 25	10.45	La Scala	Four Boys and a Gun	United Artists	———	A
LEEDS						
Tues., ,, 22	10.30	Scala	The Counterfeit Plan	Anglo Amal.	Zachary Scott	A
,, ,, 22	10.45	Dominion	The Girl Can't Help It	20th Century-Fox	Tom Ewell	U
Wed., ,, 23	10.45	Tower	The Black Sleep	United Artists	Basil Rathbone	X
Thur., ,, 24	10.45	Tower	Unidentified Flying Objects	United Artists	———	U
Fri., ,, 25	10.45	Tower	Four Boys and a Gun	United Artists	———	A
LIVERPOOL						
Tues., ,, 22	10.30	Palais de Luxe	Unidentified Flying Objects	United Artists	———	U
Wed., ,, 23	10.30	Palais de Luxe	The Black Sleep	United Artists	Basil Rathbone	X
Fri., ,, 25	10.30	Gaumont	The Counterfeit Plan	Anglo Amal.	Zachary Scott	A
,, ,, 25	10.30	Palais de Luxe	Four Boys and a Gun	United Artists	———	A
MANCHESTER						
Tues., ,, 22	10.45	Oxford Street	The Desperados are in Town	20th Century-Fox	Robert Arthur	A
,, ,, 22	10.45	Gaiety	Scandal Inc.	British Lion-Republic	Robert Hutton	A
,, ,, 22	10.45	Gaumont	The Counterfeit Plan	Anglo Amal.	Zachary Scott	A
Wed., ,, 23	10.45	Theatre Royal	The Power and the Prize	MGM	Robert Taylor	A
Fri., ,, 25	10.45	Deansgate	The Girl Can't Help It	20th Century-Fox	Tom Ewell	U
NEWCASTLE						
Wed., ,, 23	10.30	Stoll	Four Boys and a Gun	United Artists	———	A
Thur., ,, 24	10.45	Gaumont	The Counterfeit Plan	Anglo Amal.	Zachary Scott	A
,, ,, 24	10.30	Stoll	Unidentified Flying Objects	United Artists	———	U
Fri., ,, 25	10.30	Stoll	The Black Sleep	United Artists	Basil Rathbone	X
SHEFFIELD						
Wed., ,, 23	10.30	Gaumont	The Counterfeit Plan	Anglo Amal.	Zachary Scott	A
,, ,, 23	10.45	Union Street	The Girl Can't Help It	20th Century-Fox	Tom Ewell	U
Thur., ,, 24	10.30	Hippodrome	The Black Sleep	United Artists	Basil Rathbone	X
Fri., ,, 25	10.30	Cinema House	Unidentified Flying Objects	United Artists	———	U

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LONDON AND PROVINCIAL TRADE SCREENINGS

LONDON								
Mon., Jan.	21	10.30	Leics. Sq. Theatre	Battle Hymn	JARFID ...	Rock Hudson ...	U
,, ,,	21	10.30	Celluloid ...	Roman Signorina	Archway ...	Silvana Pampanini	A
,, ,,	21	2.30	Own	Seven shorts	20th Century-Fox	———	U
,, ,,	21	2.45	Paris-Pullman ...	Here's Two Loves	Films de France	Marta Toren ...	A
Tues., ,,	22	10.30	Own	The Black Sleep	United Artists	Basil Rathbone ...	X
,, ,,	22	2.30	Celluloid ...	The Boy Kumasenu; one short ...	New Realm ...	———	—
,, ,,	22	2.30	Own	Town on Trial	Columbia ...	John Mills ...	—
Wed., ,,	23	10.30	Celluloid ...	Pink Pearl	Small Film Distributors	Robert Newton	—
,, ,,	23	10.30	Celluloid ...	The Champion (reissue)	New Realm ...	Kirk Douglas ...	A
,, ,,	23	10.30 & 2.30	Own	Four Boys and a Gun	United Artists	———	A
,, ,,	23	10.30 & 2.30	Own	Julie	MGM ...	Doris Day ...	A
,, ,,	23	2.30	Own	Six shorts	Columbia ...	— —	U
Thur., ,,	24	10.30 & 2.30	Own	Lust for Life	MGM ...	Kirk Douglas ...	A
,, ,,	24	10.30 & 2.30	Own	The Beast of Hollow Mountain ...	United Artists	Guy Madison ...	A
Fri., ,,	25	10.30 & 2.30	Own	Pharaoh's Curse	United Artists	Mark Dana ...	A
,, ,,	25	10.45 & 2.45	Own	The Rainmaker	Paramount ...	Burt Lancaster ...	—
BIRMINGHAM								
Tues., ,,	22	10.30	West End ...	Battle Hymn	JARFID ...	Rock Hudson ...	U
Wed., ,,	23	10.30	Gaumont ...	The Counterfeit Plan	Anglo Amal.	Zachary Scott ...	A
,, ,,	23	10.30	Scala	Unidentified Flying Objects ...	United Artists	———	U
Thur., ,,	24	10.30	Scala	The Black Sleep	United Artists	Basil Rathbone ...	X
Fri., ,,	25	10.30	Futurist ...	Four Boys and a Gun	United Artists	———	A
CARDIFF								
Tues., ,,	22	10.45	Park Hall ...	Unidentified Flying Objects ...	United Artists	———	U
Wed., ,,	23	10.45	Park Hall ...	The Black Sleep	United Artists	Basil Rathbone ...	X
Fri., ,,	25	10.45	Capitol ...	The Counterfeit Plan	Anglo Amal.	Zachary Scott ...	A
,, ,,	25	10.45	Park Hall ...	Four Boys and a Gun	United Artists	———	A
GLASGOW								
Tues., ,,	22	10.45	La Scala ...	Unidentified Flying Objects ...	United Artists	———	U
Wed., ,,	23	10.45	La Scala ...	The Black Sleep	United Artists	Basil Rathbone ...	X
Thur., ,,	24	10.45	Gaumont ...	The Counterfeit Plan	Anglo Amal.	Zachary Scott ...	A
,, ,,	24	10.45	La Scala ...	The Beast of Hollow Mountain ...	United Artists	Guy Madison ...	A
Fri., ,,	25	10.45	La Scala ...	Four Boys and a Gun	United Artists	———	A
LEEDS								
Tues., ,,	22	10.30	Scala	The Counterfeit Plan	Anglo Amal.	Zachary Scott ...	A
,, ,,	22	10.45	Dominion ...	The Girl Can't Help It	20th Century-Fox	Tom Ewell ...	U
Wed., ,,	23	10.45	Tower	The Black Sleep	United Artists	Basil Rathbone ...	X
Thur., ,,	24	10.45	Tower	Unidentified Flying Objects ...	United Artists	———	U
Fri., ,,	25	10.45	Tower	Four Boys and a Gun	United Artists	———	A
LIVERPOOL								
Tues., ,,	22	10.30	Palais de Luxe...	Unidentified Flying Objects ...	United Artists	———	U
Wed., ,,	23	10.30	Palais de Luxe	The Black Sleep	United Artists	Basil Rathbone ...	X
Fri., ,,	25	10.30	Gaumont ...	The Counterfeit Plan	Anglo Amal.	Zachary Scott ...	A
,, ,,	25	10.30	Palais de Luxe	Four Boys and a Gun	United Artists	———	A
MANCHESTER								
Tues., ,,	22	10.45	Oxford Street ...	The Desperados are in Town ...	20th Century-Fox	Robert Arthur ...	A
,, ,,	22	10.45	Gaiety	Scandal Inc.	British Lion-Republic	Robert Hutton ...	A
,, ,,	22	10.45	Gaumont ...	The Counterfeit Plan	Anglo Amal.	Zachary Scott ...	A
Wed., ,,	23	10.45	Theatre Royal	The Power and the Prize ...	MGM ...	Robert Taylor ...	A
Fri., ,,	25	10.45	Deansgate ...	The Girl Can't Help It	20th Century-Fox	Tom Ewell ...	U
NEWCASTLE								
Wed., ,,	23	10.30	Stoll	Four Boys and a Gun	United Artists	———	A
Thur., ,,	24	10.45	Gaumont ...	The Counterfeit Plan	Anglo Amal.	Zachary Scott ...	A
,, ,,	24	10.30	Stoll	Unidentified Flying Objects ...	United Artists	———	U
Fri., ,,	25	10.30	Stoll	The Black Sleep	United Artists	Basil Rathbone ...	X
SHEFFIELD								
Wed., ,,	23	10.30	Gaumont ...	The Counterfeit Plan	Anglo Amal.	Zachary Scott ...	A
,, ,,	23	10.45	Union Street ...	The Girl Can't Help It	20th Century-Fox	Tom Ewell ...	U
Thur., ,,	24	10.30	Hippodrome ...	The Black Sleep	United Artists	Basil Rathbone ...	X
Fri., ,,	25	10.30	Cinema House...	Unidentified Flying Objects ...	United Artists	——— ...	U

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